

27

The Photo- Lithographer

MARCH 1936

ZENITH

FIRST CHOICE

THE LITHOGRAPHERS' FIRST
CHOICE BY A WIDE MARGIN

that is **ZENITH** the only
GEARLESS, SINGLE, ECCENTRIC
GRAINING MACHINE



You have only to use a Zenith to know why. The many exclusive features and a consistent performance record have given the Zenith its enviable reputation. No lithographer has ever bought any but Zeniths after using his first Zenith Plate Graining Machine.....

We Buy and Sell all makes
of Lithographic Presses

ASK FOR THE LIST OF ZENITH USERS

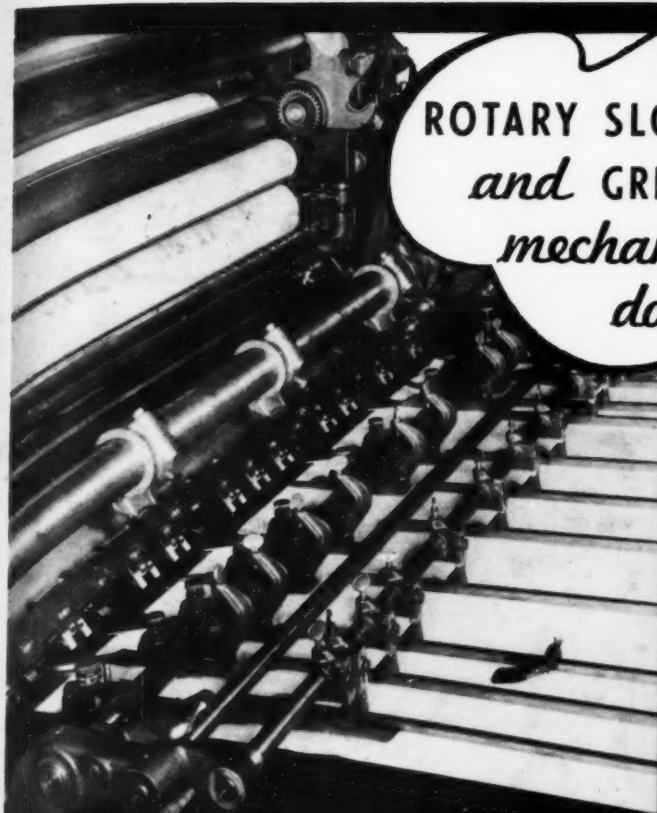
ZARKIN MACHINE COMPANY

335 East 27th Street New York, N. Y.

Manufacturers of ZENITH . . . The Only Gearless Single Eccentric Graining Machine

ACCURATE REGISTER *at high speed*

*It's the
ROTARY SLOW-DOWN
and GRIPPER . . .
mechanism that
does it!*



REGISTER TABLE, showing sheet approaching register grippers



REGISTER TABLE, showing sheet at front and side guides

The Miehle Offset Press

POWERED BY
KIMBLE MOTORS

THE MIEHLE OFFSET PRESS

• High speed is of no practical value unless accurate register can be constantly maintained. With this fact in mind, Miehle engineers set about developing a gripper mechanism that would accomplish the purpose . . . The rotary slow-down and gripper mechanism of the new Miehle Offset Press insures that every sheet is brought to the three-point guides without crowding, positively registered; and while the sheet and mechanism are at rest, the grippers are closed. The sheet is then transferred to the cylinder grippers at cylinder surface speed. Changing speed does not affect the register, as each sheet is carried through the press with the same pre-determined gripper bite and margin . . . Investigate now! Write today for illustrated folder and full data.

SIZES AND SPEEDS

| | | |
|--------|--------------|------------------------------------|
| No. 69 | — 46 x 67½ — | 4100 per hour in accurate register |
| No. 57 | — 41 x 55½ — | 4500 per hour in accurate register |
| No. 44 | — 29 x 43 — | 5000 per hour in accurate register |

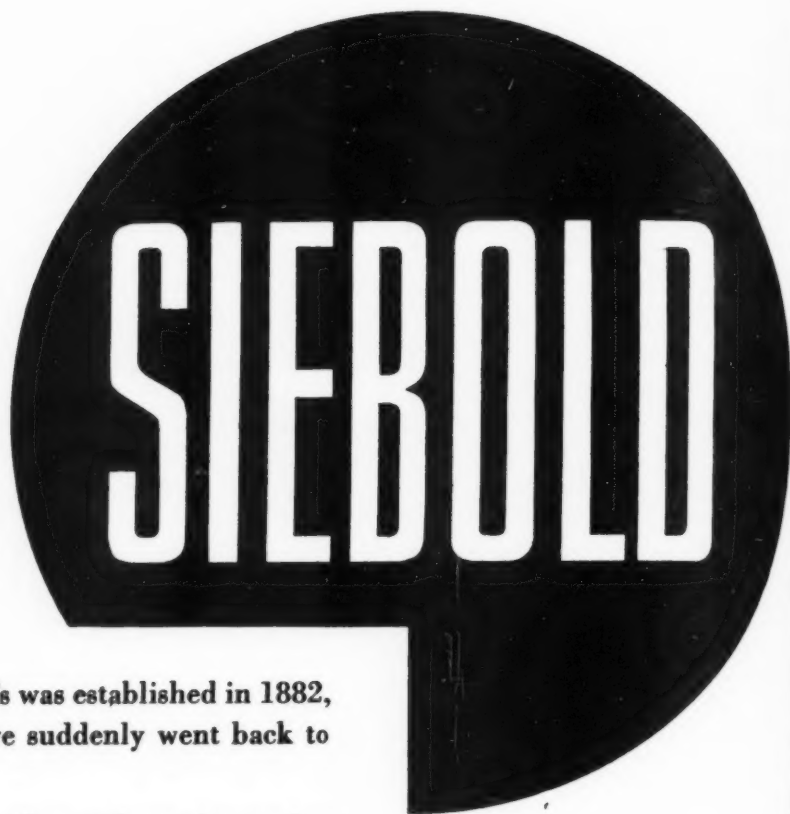
MIEHLE PRINTING PRESS & MANUFACTURING CO.

CHICAGO

HARRY W. BRINTNALL CO.
San Francisco — Los Angeles — Seattle

NEW YORK

**A LOT CAN HAPPEN IN
FIFTY THREE YEARS**



The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

J. H. & G. B. SIEBOLD, INC.
Lithographer's Supplies

47 WATTS STREET, NEW YORK, N. Y. Phone WA lker 5-9474

*Supply price list and Offset
Specimen Book upon request*

OFFSET BLACKS · COLORS · SAFETY INKS · ROLLERS · MOLLETON · DAMPER COVERS · RUBBER BLANKETS

THE PHOTO-LITHOGRAPHER

A LITHOGRAPHED MONTHLY FOR LITHOGRAPHERS

VOLUME 4 MARCH, 1936 NUMBER 3

Published by the

National Association of Photo-Lithographers

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PUBLISHED ON THE FIRST OF EACH MONTH

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IRWIN ROBINSON, *Associate Editor*

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siLOX *Regraining* is one
of the economies enjoyed by users of

NICKEL TOP PLATES

Improved **siLOX** *Regraining Paste*

A Re-graining Compound to be Applied with a Brush
NO TANK OR TRAY REQUIRED

A Plate Re-claimer (Re-grainer) for Use with
NICKEL TOP PLATES ONLY

DIRECTIONS FOR PREPARING siLOX COMPOUND

Using a stone crock as a receptacle, prepare siLOX Compound solution as follows: To each pound of siLOX powder add 4 quarts of water. When the water hits the siLOX powder there will be a violent boiling action. Do not disturb the solution.
Let stand until cold.
Pour 1 pint of the above solution in a glass bowl and stir in 1 pound Indian Clay, stirring until a smooth paste is formed. This makes the re-graining compound.

DIRECTIONS FOR RE-GRAINING NICKEL TOP PLATES

As soon as the press run is finished wipe all ink off the plate, using a rag saturated with gasoline, benzol or behzine. Then with a water sponge wipe off the smeared ink, leaving the plate free of all ink. This leaves the Champion Albumin Image exposed and slightly tinted from the ink stain.
Now remove the plate from the press. The one appointed to re-grain the plate now applies the siLOX Compound prepared as above.

Apply the compound with a rubber-set paint brush free of metal ferrule, or use sponge. See that the entire working face of the plate is covered with a generous film of siLOX Compound. Allow the plate to dry naturally; that is, do not hurry the drying with a fan.
The plate may be kept under siLOX Compound for an indefinite time without harm to the plate or grain. When ready to again use the plate place it in the plate sink, flush the plate with water and while the plate is wet sprinkle it with Pumice Flour, then with a felt scrub off the old work. Little scrubbing will be required, as the siLOX Compound will have dissolved all the image.

When the plate has been scrubbed clean it may be re-coated at once without counter-etching, as siLOX acts as a counter-etch. However, if the plate-maker so desires he may use his counter-etch of 1 ounce of Hydrochloric acid in 1 gallon of water.

If the plates are placed in stock for future use they should be thoroughly dried first. Re-grained Nickel Top plates that have stood for some time after re-graining must be counter-etched in the usual manner before coating.

siLOX Powder, per lb. \$1.00
Indian Clay (5 lb. bags), per lb.35

NOTE:—This formula was discovered after we had introduced siLOX to be used as a bath, which necessitated the use of tanks or trays. The siLOX Compound is applied to the plate as a paste and is therefore much easier to handle and is equally effective.

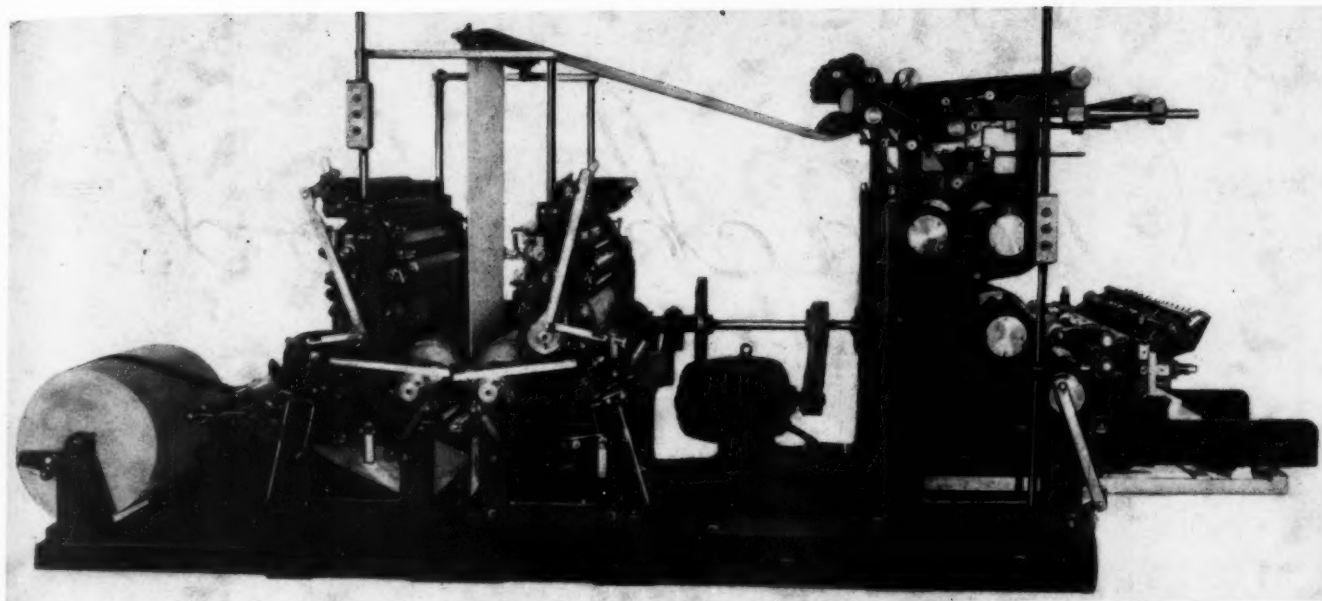
siLOX and Indian Clay are products of
LITHO-CHEMICAL & SUPPLY CO.
New York, N. Y.
63 Park Row

NOTE

. . . The April issue of Photo Lithographer will carry a four-color process insert produced by Sackett & Wilhelms Lithographing Corporation from NICKEL TOP PLATES, processed with our plate-making products. Watch for it!

Represented by the FUCHS & LANG MFG. CO., Div. General Printing Ink Corp.
in Principal Cities. On Pacific Coast by CALIFORNIA INK CO., Inc.

JUST THINK OF IT



THE above Webendorfer Magazine Web Unit Reel Feed Offset Press lithographs both sides of the web simultaneously and delivers two eight page, or one sixteen page magazine signature, completely folded at 8,000 to 10,000 an hour.

Investigate the economy and other advantages of offset rotary printing for magazines, newspapers, salesbooks, letterheads, checks, coupons, etc.

Write us today for samples of Web Offset printing and recommendations for producing the work you have in mind.

SHEET OFFSET

SHEET SIZE

12 x 18
16 x 22
22 x 26

LETTER PRESS

LITTLE 10 x 15 GIANT

American made by

WEB UNIT OFFSET

11 x 17
17 x 22
22 x 34
and up

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

MARCH

PAGE 5

THE PHOTO-LITHOGRAPHER

THIS IS —Blackwood— OFFSET—

Ripple Finish—25x38, 70 lb. Substance

BLACKWOOD OFFSET offers the advertiser quality reproduction in both halftone and line. The texture accentuates the values, radiates an atmosphere of richness and quality.

BLACKWOOD OFFSET makes easy running for the lithographer. It prints a sharp, clean impression, does not pick up lint, and saves on transfer plates and blankets.

YET

**BLACKWOOD OFFSET
IS MODERATELY PRICED**

It is a standard grade, available in plain finish in all regular sizes and weights directly from our large stock — or in fancy finishes, regular or special sizes, in case lots (or more) from mill.

SAMPLE BOOK SHOWING ALL WEIGHTS AND FANCY
FINISHES AVAILABLE. FURNISHED UPON REQUEST.



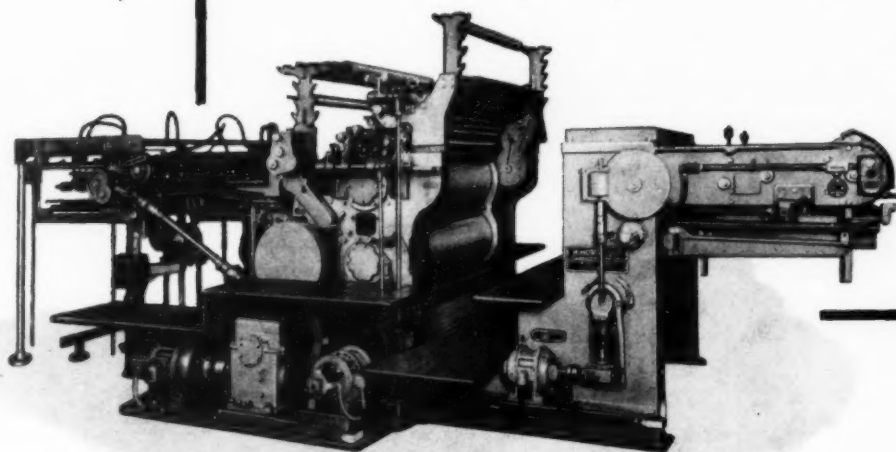
MARQUARDT & COMPANY

INCORPORATED

Fine Papers

153-155 SPRING STREET
NEW YORK

*Quality Presswork...
that pays the profits...*



REQUIRES SMOOTH HOE CYLINDER ROTATION

A prime requisite of good quality presswork is smooth, even cylinder rotation . . . that remains smooth and even whatever the speed of the press.

This vital requirement is assured every lithographer using the Hoe Super-Offset Press by improved coupling to the press, gear reduction drive, helical cylinder gears, pre-loaded ball bearings for cylinder

journals, and solid uncored and uncapped side frames.

Each is an important Hoe feature of construction developed for the "World's Finest Offset Press." Together they will provide you with the high quality of presswork that is now, more than ever, so essential to profitable operation.

R. HOE

BOSTON

SAN FRANCISCO

• General Offices •
910 East 138th Street
(at East River)
• New York City •

& Co., Inc.

CHICAGO

**ARE YOU LOOKING FOR AN
INCREASE IN**

- **Quality ?**
- **Length of run ?**
- **Opportunities
for business ?**

**THEN WE SUGGEST YOU LOOK INTO THE
PITMAN-EFHA DEEP ETCH PROCESS**

HAROLD M. PITMAN COMPANY

LITHOGRAPHIC EQUIPMENT AND SUPPLY DIVISION

JERSEY CITY, NEW JERSEY
26-38 Cornelson Avenue

CHICAGO, ILLINOIS
51st Avenue and 33rd Street

PACIFIC COAST REPRESENTATIVE: G. GENNERT, Inc., 1153 Wall Street, Los Angeles, Calif.



Examine Critically

"Examine critically the samples of Hammermill Offset that follow," reads the opening line of the new sample book of Hammermill Offset, the cover of which is reproduced above.

You will like the brilliant white color of Hammermill Offset. The crisp liveliness of the paper is a by-product of the surface sizing that insures good shop performance.

Further—Hammermill Offset has the finest range of special finishes in the field. These finishes are distinct in that each one looks alike on both sides and prints alike on both sides. They do not mash out or stretch in multi-color runs and they add a third dimensional effect to even one color work.



HAMMERMILL OFFSET

Hammermill Paper Company,
Erie, Pa.

M-PL

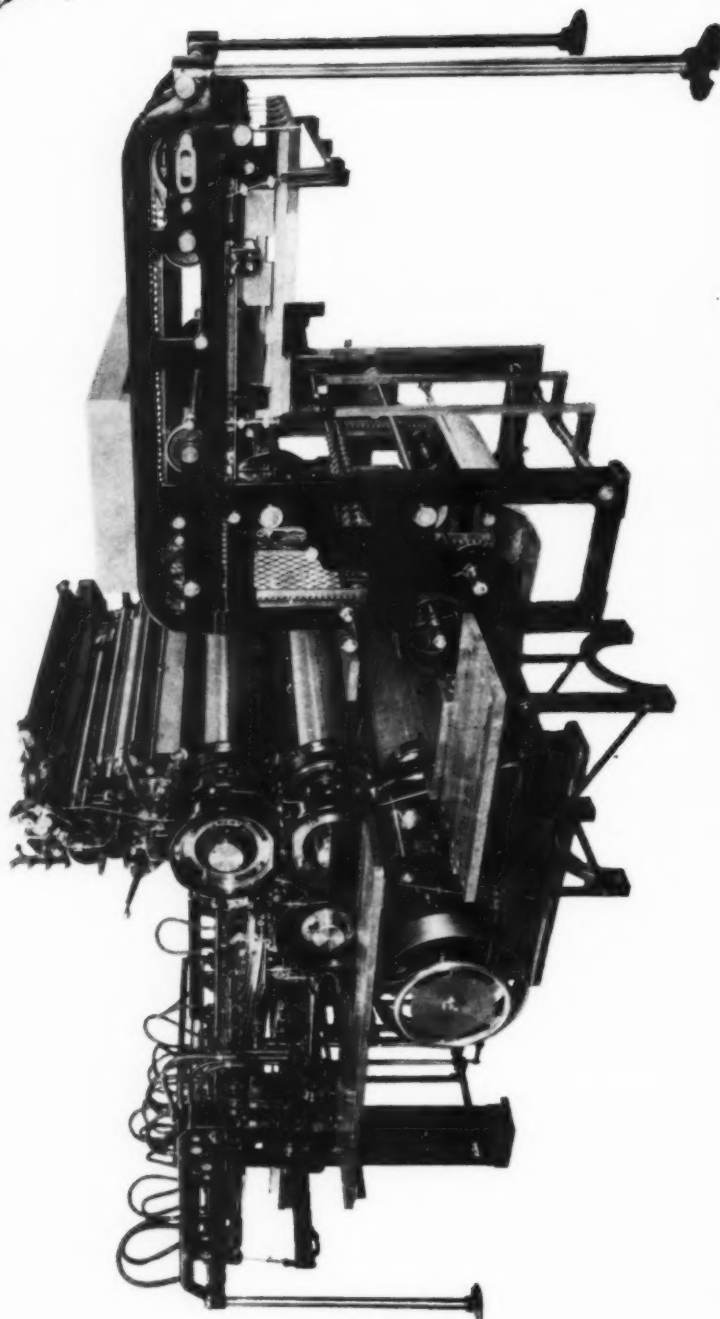
Please send me a copy of the new Sample Book of Hammermill Offset that I may examine critically the paper and the reproductions.

Name

Address
(Please attach to your business letterhead)

HARRIS

LSC 32 x 44



OFFSET PRESS....

Unceasing output of fine quality work at consistent high speed means maximum amount of easily sold merchandise at all times—and that brings press room profits to the long profit point. This is the every day rule of production when your press is a Harris Offset. The LSC, 32 x 44, single color, with optional registering mechanisms, is built to take standard paper sizes. Guarantee yourself constant quality—quantity performance with Harris Offset Presses.

HARRIS • SEYBOLD • POTTER CO.

GENERAL OFFICES: 4510 EAST 71st STREET, CLEVELAND, OHIO

Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 South Dearborn

Street • Dayton, 813 Washington Street • • • Factories: Cleveland • Dayton

The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY AND QUALITY

VOLUME 4

MARCH, 1936

NUMBER 3

Costing, Estimating, Selling

THE National Association of Photo-Lithographers is entering a program of "sharing your knowledge." A very considerable quantity of educational information on estimating, costing and selling is being prepared in loose-leaf booklet form for distribution to members of the association.

Approximately 180 pages of this educational material will be mailed out, one booklet a week, over the coming sixteen weeks. The sales information includes the lectures on the fundamentals of selling, material delivered in the photo-lithographic educational courses held in Philadelphia, and New York. These booklets will be helpful to those already selling and an excellent dictionary of information to be put into the hands of newcomers to the sales force.

The cost material includes economic hourly costs and production standards covering every type of equipment used in photo-lithographic plants. One of the booklets shows the forms used in the simplified cost system designed by the association for its membership.

In addition to the lectures delivered in the photo-lithographic educational courses, much information of a general nature on graining, rollers, air conditioning, inks, scheduling work through the plant, etc., will be made available in this "share your knowledge" endeavor. The folders 8½ x 11" are punched for a ring binder.

In order that this "share your knowledge" plan may be carried further, each member is asked to suggest other subjects for research and preparation, for distribution to the membership.

Most of the lectures listed and described below are now ready for distribution. The remainder will be lithographed as quickly as possible. Members will receive at least one paper a week for the coming sixteen weeks.

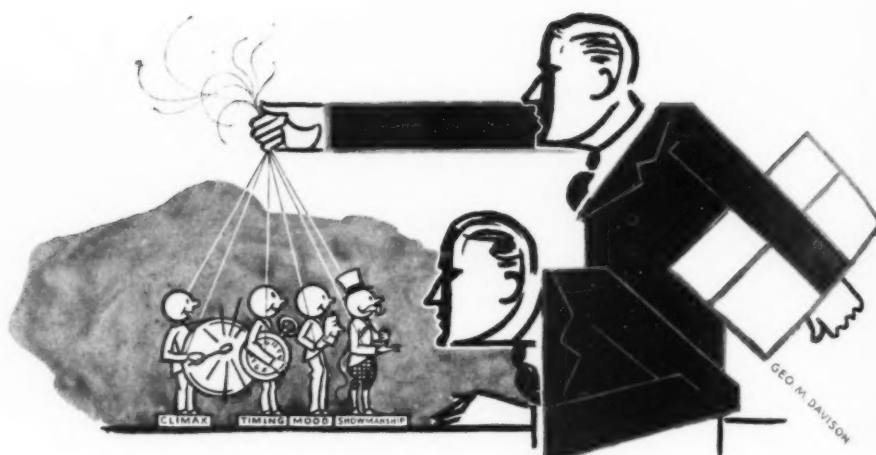
1. Salesmanship and the photo-lithographic industry—qualifications a salesman should possess.
2. Lining up prospects. Who, where and how to best

reach them. Other salesmen's accounts; house accounts.

3. The advantages and limitations of photo-lithography.
4. Preparing for a new business drive.
5. The sales advantage of illustrations—photographs or drawings.
6. Advising the customer—When should a salesman advise a customer?
7. Problems of production. Knowledge of the business. Are you through selling when the order is in the house? Cooperation. Following your order through the plant.
8. Advising as to color. Reasons why your customer should use color.
9. Seeing the copy before quotations—Comments on enlargements, reductions, colored copy, inserts, captions, heads, retype charges, author's alterations, kind and color of stock, bleed jobs, halftones, wet plate and dry plate, paper and film negatives, rush service, wrapping, delivery, storage and billing.
10. Training the sales force.
11. Interesting the customer. Selling accounts versus selling jobs.
12. Some of the essentials of design and modern layouts.
13. Economic hourly cost of the photo-lithographic industry.
14. Selling the buyer a year's business. Contracts.
15. Photo-Lithographic production standards.
16. Scheduling the work through a photo-lithographic plant. Forms used.
17. Handling the objections and doubts of buyers.

Litho Club of New York will meet March 25th at the Building Trades Club, 2 Park Avenue, New York.
Subject: "Photomechanical Progress"—covering new developments and technique. Speaker: J. S. Mertle.

DRAMATIZE YOUR SELLING



By **GEORGE M. DAVISON, JR.**
Sales Manager, Higgins & Low, Inc.

WHEN the beautiful heroine on the silver screen engages your attention for the hour or more that the picture runs, she has established between you and her a condition which the French call "en rapport"—that is, a sympathetic feeling which, in the vernacular, enables her to "put across" her story.

The same thing occurs in the flesh and blood of the living drama. Successful actors "project" their personalities across the footlights and grip the eye and mind of their audiences.

The technique of this "projection" is as important a factor in selling as it is the world of make-believe. Whether he realizes it or not, the successful lithographic salesman establishes a sympathetic feeling between the prospect and himself which enables him to tell his sales story while the buyer is in a receptive frame of mind.

Because of the similarity in technique between the theatre and selling, it is well to analyze the chief factors that contribute to the success of a staged performance. Insofar as possible, salesmen should attempt to emulate these conditions.

1. Mood: The importance of mood cannot be overlooked, and if it is important in the theatre it is even more so in selling. The salesman irrespective of what he has to say or do must analyze his own mood and that of his prospect. He must catch the mood of his prospect and try to answer it. If he fails at first he can try again till he succeeds. This amounts to a condition of "rapport", a sort of "tuning in", as it were.

2. Timing: Next, any movie or show will convince one of the importance of "timing". Why should any salesman, anytime, disregard this point which is so paramount in the theatre. Because a prospect grants an interview,—Why monopolize the conversation? Why talk fast or slow, when the prospect should set the tempo? An interview should be like a conversational tennis match in which the ball (subject)

should be served and returned by each. Who wants to play with a player that makes you chase all the balls? Timing is important.

3. Showmanship: The third lesson from attendance at movie or theatre is showmanship. It is only through showmanship that the sales story is jerked out of the elocution teacher class and creates interest for the prospect. The actor is always bringing in "surprise" effects to hold his audience. The element of unpredictability is not only a virtue in a woman but is equally valuable in a salesman.

4. Climax: When you drive a nail into a board you start it slowly then each rap drives it further into the wood: "You may change your position, but your eye never once leaves the head of the nail until it is driven home." Any succeeding raps only "moon" the wood. The stage and movie give us constant examples of the truth of this method for the sales talk, yet how few sales talks really use an economy of word and expression, sharpened down to a point—the Climax.

A man's actions in real life may be perfectly natural, but to become charged with life and reality when before a prospect, he has to pass through a process of conscious selection and arrangement of rhythmic accents, terminating in the climax.

Thanks to the movies and the theatre, we know the value in selling of mood, timing, showmanship and climax.

Coming . . . Next Month

AN important fact story on why advertisers use color. Cites actual instances of how sales have been stimulated by judicious use of color as compared with black and white. An important piece of sales ammunition for every lithographic salesman.

Watch for this story—in the April issue of **THE PHOTO-LITHOGRAPHER**.

Two Sides to the Story

Airing a Divergence of Opinion of the Value of Trade Associations and the Necessity for a Balanced Viewpoint

WITHIN the ranks of every trade association will be found two important elements: the first is intelligent, energetic and cooperative and convinced that membership in the organization is doing a world of good; while the second, though no less energetic and intelligent, nevertheless believes that no value whatsoever is being derived from membership in the group.

The diametrically opposed viewpoints of these two units represent a figurative debate as to the value or lack of value of trade associations. Indeed, the outcome of such a debate might well be considered the basis for decision on whether or not anyone should belong to a trade association.

To bring out the respective arguments that two executives—let us say lithographers—might offer were they discussing the trade association problem between themselves, let us eavesdrop on the following mythical conversation.

"To put it mildly, Frank, I'm disgusted with my membership in the association."

"But why, John? I thought you were one of our stauncher members. I know you pay your dues promptly and I imagined you were more than happy to be a member."

"It's true that I have been paying my dues. But I may not continue doing that. I'm not the type of fellow who squawks out loud. In fact, I never would have opened my mouth had the subject not come up here. I feel that about all I get out of the association is the publication headquarters sends me."

"Well, now let's analyze this thing John. After all, I'm paying my dues just as you are. I have competition on all sides of me just as you have. I meet with the same raw situations that you do. But, in spite of all this, I feel that the association is well worth while. I never expected it to be a panacea for all trade evils. But I do think it's helped considerably. If we didn't have such an organization I believe things might have been much worse."

The Competition Bugaboo

"What you say may be true, Frank. But you've always been a strong association man. And maybe you haven't experienced some of the things that I have in this business. I worked for years building up my business here in this part of the country. I have a nice plant. I've won a reputation in this particular field. I've been handling a nice volume of work. But here lately competition has been "muscling" in on me from points hundreds of miles away. And the prices—whew! Would you ask me to keep up my quotations in the face of rotten competition like I'm facing now?"

"Look here, John. I'm acquainted with the situation of which you speak. But let's analyze it a bit. I'm not attempting to belittle your disgust—I'd probably feel the same way were I in your boots. You've had this educational stuff

to yourself for a good many years. Did you expect that to continue indefinitely? I've had business in the past that it took me years to build up, only to have someone come in from a plant several hundred miles away and take the account away. I dare say the same things has happened to every plant in this business. That's no reason to be dissatisfied with the association."

"But why have an association if at least costs aren't to be respected and prices are to be quoted way below what anyone can produce the job for? I've gone along with this group for a long time. I've made no complaints to anyone. But each month my competition has become worse and worse. I want to play ball with the association and I don't want to submit prices below my own costs—but I'll be hanged if I'm going to be the only one in this association to stick to this principle as long as others jump in and take a job at any price to keep the plant going!"

A Point to Remember

"Now wait a minute, John. Remember one thing. In belonging to this association you have at least a few friends who aren't fighting you. Things might be a lot worse than they are. I think it's worth a lot more than you are paying for dues to assure yourself that at least not *all* of the membership is giving you the rush. If you were even more active in the organization I think you'd have more friends than you have today. Your competition wouldn't be as severe as it is today. There are countless pieces of confidential information that you get and that I get that is worth real money to us. But isolate yourself completely from the organization and you will have less friends in the business, more cutthroat rivals and you will regret not having retained what I know is a profitable investment—association membership!"

"The only hope I can see for our organization accomplishing anything worth while is for us to find some way of enforcing the 'Don't sell below cost' principle. If we can't do that we'd better disband."

"John, I don't really think you mean what you say. Consider the human element in our business or any business. Nobody is perfect—and there is no better way of proving that assertion than by facing a mirror. Audibly ask yourself this question: 'Do I always do what is 100% perfect?' And don't forget to look yourself in the eye when you ask that question. Even if you answer unflinchingly in the affirmative you would still be exaggerating—for you are only as good, bad or indifferent as your fellows judge you to be.

"If it were the purpose of our association to send all competitors not suitable to some, to the gallows it would no

doubt come your time and my time to hang sooner or later.

"If we used the same effort to hold a customer as we do to get him, we would all be better off. There is only one real way to assure yourself of holding him—and that is to be on friendly terms with the competitors that are most likely to take him from you. Competitors have a right to live, too, and while there are some that even the devil can't trust, a very large majority want to be decent, but we must approach them in this spirit and we must talk and deal with them as we'd like to have them deal with us.

"The association can help you maintain a friendly bond with your competitors. Of course the association is composed of human beings and of course you've simply got to expect a breakdown. But when that occurs you've got to act quickly—and not walk out. If your offset press broke down would you let it stand there, walk off and call it a lot of vile names, or would you make every attempt to heal the break as quickly as possible so that you could be operating smoothly once more?

"If you weigh the situation I've just pictured to you honestly, you'll realize that a broken down factor in your industry is lots worse than a breakdown of your press. Your press can be quickly repaired by skilled mechanics and ready-made parts, both of which are available to you because you know where to go for them—but where can you go to repair a breakdown in your industry? There is only one answer—your trade association.

Wanted—a Formula for Sales Letters that Pull

Hundred of volumes have been written upon the subject of successful sales letters, a sales promotion man recently pointed out. Hundreds of thousands of men have hopefully scanned the pages of these volumes in an attempt to find some rule or formula which would make them experts.

But they did not find it, he went on to say.

There is no set of rules, no magic formula, which will make you a writer of successful sales letters. Even when you tear apart a successful sales letter (successful because it "sold you") and try to put it back together again for your own use, the odds are many-to-one that you will fail.

Successful sales letters are not written that way.

Nor, are they necessarily written by college graduates, technical experts or general sales managers of million dollar corporations. Successful sales letters are written by men who know the product they are trying to sell; who know the people they are trying to sell those products to; and who, above all, like to write sales letters.

If you will study the letters which have "sold you", you will find that they are surprisingly simple, direct, concise and sincere. They contain no doubtful words which send you groping in the dictionary. They contain no catchy phrases designed to galvanize you into interest, desire and action. They do not seek to impress you with the writer's importance.

No . . . they tell you what you want to know, the way you want to know it. That is all.

If there were a rule (of course there couldn't be) for the

"Generally speaking, it cannot and does not do all the repairing as quickly as you'd like to see it accomplished. Usually this is because your demands are unreasonable and actuated by anger on the spur of the moment. But if you lent a hand in helping the association find a way to cure an unhealthy condition you would be helping the association in its efforts to iron out differences among competitors, rather than to shrink from the problem and walk out. In the final analysis, you get out of your association only what you put into it in thought, action, money, knowledge and—most important of all—*sincerity of purpose*.

"I've built up in my own mind a definition of what a good association member is. He's a fellow who devotes unstintingly—but not wastefully—of his time, thought and money for the promotion and betterment of his industry as a whole without expecting immediate and direct benefits to himself. But he is confident that ample and just benefits will come to him through the betterment of the industry and his intelligent participation in the general improvement.

"The association makes the cake and you, as a member of the industry, slice it to the proportion of your participation and efforts.

"I don't mean this to be a long-winded sermon, John, but I've tried in all good faith, to make you see how we're all striving for the same goal—a better industry with a better living for all of us in it. You can help yourself by helping us attain that goal."

writing of successful sales letters it would be as simple, direct concise and sincere as . . . well, as a successful sales letter. For example: "Know what you want to say. Say it. Quit."

Directors Will Meet in New York on March 14th

A meeting of the board of directors of the National Association of Photo-Lithographers will be held in New York on Saturday, March 14th, at headquarters of the association, 1776 Broadway.

Representatives from several sections of the country are expected to be present to discuss problems of mutual interest to members of the organization.

Papers for Offset Use Shown in Sample Portfolio

A comprehensive portfolio of paper specimens for photolithographic use has been issued by International Paper Company, New York. Actual specimens are shown on four different lines—Adirondack Bond, Champlain Text, Ticonderoga Text and Lexington Offset.

The samples cover a wide range of work from simple black and white line to four color subjects. Solids, shaded areas and halftones are included. Complete information on the sizes and weights of the lines listed are given.

The "Dope Habit" in Business

Another Way of Saying That Once a House Begins Making Price Rebates or Special Allowances It Can't Stop

TWO buyers of lithography were chatting not long ago about mutual problems. The name of a certain lithographic establishment cropped up. One buyer asked his companion whether he'd had any experience with the concern.

"Why yes," answered the other. "They've done a few jobs for me during the past year and I've found their work pretty good. Have you tried them?"

His friend nodded. "I agree with you about their work. It's been satisfactory as far as we're concerned. But, tell me, how did you find their prices?"

"That's been the nicest part of their services," was the rejoinder. "I've always been able to get them down from what they first quoted."

"That surprises me," the first buyer commented. "I was under the impression that they were pretty strict on prices. At least that's the way they've been with my quotations—which have really been fair."

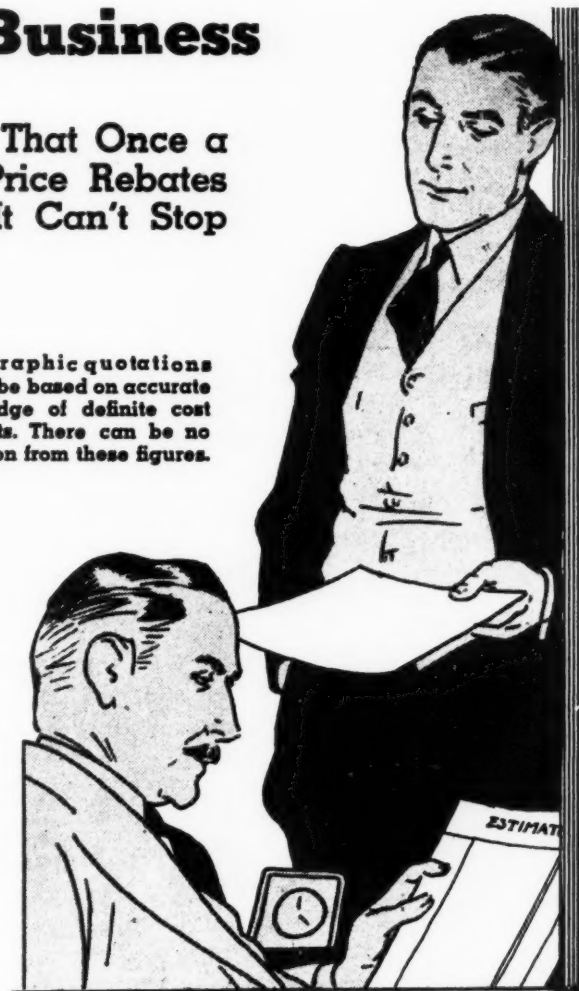
"Well," said the other buyer. "I felt that way about them at first. But once I called their salesman in on a job. He got me a quotation. It was a little higher than two others I had. I told the salesman about that and he asked me to hold on until he spoke with his sales manager. Next day he called me and said they felt they could meet competition. The result was that I got a much better break than I had expected. As a matter of fact, I think they'd have gotten the job even if their price had been higher. But you can't blame me for trying to get the best break I could. And it's been that way ever since. I can generally count on a little less than what they ask."

The two buyers were about to part. "Thanks for the tip," said one to the other. "I like their work and now that you've told me how to handle them with prices, I think they'll get plenty of my business".

And that, in a nutshell, is how the vicious price cycle usually starts. Once a lithographer—or, for that matter, any graphic arts producer, shows the slightest inclination to waver on price, the shrewd buyer has his number. Almost invariably thereafter a price quotation represents a figure to be beaten down.

Regardless of the motive for chipping a bit off a quoted price, the concern that starts such a policy finds that it is engulfed in a net that becomes more intricate as time goes on. It's a policy that simply can't be dropped. One expert not long ago called the practice of giving private concessions or secret rebates or confidential allowances the "dope habit" of business. It is vicious, demoralizing and humiliating.

Lithographic quotations should be based on accurate knowledge of definite cost elements. There can be no deviation from these figures.



Nor is the buyer's angle the worst part of the situation. Consider the plight of the salesman. Every employer of salesmen knows that unless his men have faith in the house and its policies they cannot have that confidence and enthusiasm which salesmen must have who are going to make good. A lithographic quotation should be based on an accurate knowledge of time and cost elements. That's the estimator's function—and either he's right or he's wrong. There is no half-way point in the production of lithography. If the estimator is right, the house has to get the price asked if it want to make a profit on the job. If the house doesn't want a profit on the job it had better close up—because that's what will happen eventually.

Lithographic price quotations can be segregated into two classifications: combination work and special runs. In the former class a uniform price is feasible and has been used successfully in many localities. The standardization in this class of work permits the lithographer to base his prices on an established production unit. There can be no reduction from this standard if the economies attributed to combination runs are to be realized.

On the second type of production—special runs—each job is strictly a custom-made affair which must be figured separately. The salesman who leaves his plant armed with a quo-

(Continued on Page 58)

THE PACKAGE INSERT

Successful Merchandisers Lead Way in Demonstrating the Practical Value of Attractive, Stimulating Enclosures

(Editor's Note: West Virginia Pulp & Paper Company has issued a wealth of material of importance to lithographers in the review of package inserts, from which the data below is taken. We cheerfully acknowledge the source of this material and commend the manner in which it was presented.)

IN all of the phases of advertising, it is doubtful if any one individual element or factor can show such marked progress in the last few years as the package insert. Formerly the insert was used by relatively few manufacturers, And it was used primarily—not to do a selling job—but chiefly to supply directions for the use of the products. Its importance—or lack of importance—was clearly indicated by its bad printing, uninviting appearance and its intelligibility.

Today's package insert show an improvement and a breadth of scope which is truly startling. And the change undoubtedly results from one fact. The advertiser now realizes that there is a great opportunity to do a selling job when his package is first opened and actually in the hands of his consuming customer. As a matter of fact, the package insert is an ideal medium for doing one or all of three things:

1—Cross Advertising—using the insert to advertise other products when the manufacturer makes more than one; **2—Insuring Proper Use**—including careful directions for the product's proper use—suggesting more frequent use of it, a wider range of uses of it—and urging totally new uses of the product. Also, particularly in the instance of appliances—outlining their proper care and maintenance; **3—Projecting the Sale Beyond the Sale**—keeping the product well sold *after* the purchase, so that the purchaser will buy that product again.

From a review of hundreds of modern package inserts of all sorts of shapes, sizes, and types, and produced by various printing processes, some thirty ideas or purposes stand out as being those on which these inserts are based—30 ways in which manufacturers are making use of the package insert method of advertising. They are as follows:

- 1—Premium coupon
- 2—Premium list
- 3—Guarantee slip

- 4—Description of articles (with and without illustration)



- 5—Recipe
- 6—Book of recipes
- 7—Directions for use (different kinds and care of article)
- 8—New uses
- 9—Offers of literature, with return card
- 10—Offers of picture, with return card
- 11—Offer of personal information, with return card
- 12—Offer of prizes for ideas
- 13—Description of another product, or line of products
- 14—Description of other products, unrelated
- 15—Advertising cards, letters, etc. (how product is made, etc.)
- 16—Request for information, ideas, etc.
- 17—Order blank (blank form)
- 18—Request for names
- 19—Request for opinion on use of product (inviting testimonial)
- 20—Sample
- 21—Offer of sample pictures
- 22—Puzzles, children's games cut-out toys, etc.
- 23—Offer of payment (prizes for improvement of product)
- 24—Offer of product for free trial
- 25—Invitation to join club (organization)
- 26—Offer of theatre tickets (usually for given time)
- 27—Instructions as to where to place responsibility for non-performance of goods (paper tickets, etc.)
- 28—Insert that becomes window poster when used by dealer
- 29—Insert that becomes store counter, wall or window display material
- 30—Catechism type—question and answers

CREATIVE SELLING

A Practical Lithographic Man Analyzes This Much Discussed Term, Citing Specific Case Histories Occurring Within This Industry

By
WILLIAM WOLFSON
Ardlee Service, Inc.

WHAT'S the Big Idea?" may be a sarcastic interrogatory rejoinder in everyday affairs—but it is the literal question you must put to the subject under consideration.

Let us see whether "creative" selling can be epitomized in the light of this question. Certainly, too inclusive a circumference only embrates, confuses, takes in too much territory; and for practical purposes we require an understanding and a boundary rigidly fixed—not flexible.

The photo-offset salesman who saves or secures an order by the means outlined in my previous article (see issue of February, 1936) does not sell creatively. He is alert to the opportunities inherent in his proposition and applies his knowledge intelligently.

Assume that an order is taken. The salesman interests the purchaser in finer stock, in color work, and books business considerably higher than the original price agreed upon.

Or suppose the customer demurs because the price of a thousand thirty-two page booklets seems too high; and the salesman calls attention to how little more, in comparison, must be paid for a second thousand, and sells two thousand instead of one.

Permit me to present two further cases in my own selling experience which occurred the same day.

CASE ONE: A phone call. The fellow at the other end is in a hurry. He wants a price on six thousand copies each of six sheets, letterhead size, shot in line, offset one side on twenty-pound white sulphite bond, in black ink. Furthermore, the thirty-six thousand sheets are to be collated in sets, each set to be pinned with two staples. He knows the standard rates; so do I. A bit of scribbling while I talk and the price is given him. I am told it is too much. Without being told, I understand the appropriation does not warrant the expenditure, and my man is apt to shop around and secure a lower figure from some chiseler, since I will not make concessions.

An Inspiration Sells

What to do? As I speak, an idea flashes into mind. I suggest that the six pages be run on a sheet 11" x 25" both sides and folded twice to page size of 8-1/2" x 11." This eliminates the collating and the stapling, enables us to offer quicker delivery, and cuts about \$26.00 off the cost. The suggestion is accepted the order secured.

CASE TWO: I call on a customer who wants two sheets, two sides, one thousand copies each. We have one job of his in the house of eight sheets, two sides, an order that totals about \$130.00. The stock is a seventy-pound offset paper. He wants the two sheets on similar paper.

I submit my figure and have an argument on my hands. Too much! Some man from the Blotoprint Company gave

him a much lower price. Well, halftones were involved, and these would show up finer run on the big professional presses comprising our equipment. No go! Inasmuch as he believed me, and wanted good halftone reproductions, then he might as well forget it and not to do the job at all. "These products," he informed me "are minor. I don't really need the circulars, but thought if the price was low enough then I'd order a thousand of each."

"Well," I responded, "that's a horse of another color. You have merely the description (about ten or fifteen lines) on the reverse side. We can run the two sheets one side, showing an 8" x 10" photo on each, and incorporate the reading matter by stripping in typewritten lines within the halftone. We'll run these on twenty-pound white bond, and the cost is so-and-so."

"That's different," said my customer. "The job is yours."

Before I left, he had agreed to pay ten dollars more for hand-lettered captions above the photographs.

Are these instances cases of "creative" selling? No, no, a thousand times, no! Salesmanship *per se*, yes!

When a salesman increases the number of copies to be run by merely pointing out that an extra quantity may be had for comparatively little more, he simply sells. Were the salesman to show his customer how an extra quantity could be advantageously distributed, then he would be fringing the domain of creative selling; and play the extra low cost involved as a trump card.

A Suggested Definition

Thus we arrive at a definition of creative selling. It is not diving in after an order that somehow was sunk and—through ingenuity applied knowledge keenness of mind—recovered. It is not a swelling of the total of any given order.

Creative selling, in my opinion, is any sale secured by means of creative thinking, resulting in business which otherwise never would have existed.

You know, of course, that a sale is rooted in a need or a desire. Yet this is so obvious that it is frequently overlooked. Because something is needed, you are called in; or in making your rounds, you encounter such needs.

You know, too, that a salesman may so sell himself, through his personality, his knowledge of his proposition, his willingness to go out of the way in rendering service, that, *all else being equal*, he is given the business.

But have you realized it is not necessary to wait until you are called for? that you need not go 'round, and 'round and 'round until you contact a customer or prospective with a need? The truth of the matter is, business requirements abound in profusion wherever business is conducted. You can

uncover them, then cover them—and that is all there is to creative selling.

To define creative selling is one thing; to expound the basic principles is another, and, indeed, a stupendous task. Volumes, not a page or so, are required. However, I give you what facts I can in limited space.

It is necessary for you to become a keen observer; to be quick to detect and to list business requirements, general and specific. You must do original research work—be both inquisitive and acquisitive—think in, around, about and through plans and ideas.

To uncover and to cover business requirements you must gather facts and materials for your use. Some sources of information are:

- the people you serve or intend to serve;
- the trade papers of their fields;
- their present and past activities;
- the trade associations of their fields;
- the activities of their competitors;
- their jobbers, distributors, retailers, consumers;
- books bearing on their businesses;
- other sources to which you will be referred, or which occur to you;
- your own experiences;
- your own mind;

Two basic laws govern creative selling. One, already indicated is **THE LAW OF BUSINESS REQUIREMENTS**. These requirements may be made known to you by business men when you are called upon to serve them; or it is possible for you to ferret them out yourself, without even contacting the man you will eventually sell, and in so doing uncover a need such ultimate purchaser has missed. The next step is in adequately fulfilling such need or requirement.

The second principle is **THE LAW OF ORIGINAL AND PLEASING PRESENTATION**. In this article, I cannot do more than mention it. If you, the reader, are interested in this angle of selling, write to the Editor of **THE PHOTO-LITHOGRAPHER**. Perhaps we may be able to prevail upon him to allot space in subsequent issues for an orderly series of articles on the subject.

He who sells creatively frees himself from the evils which menace other salesmen. He is elevated above competition; his hold on customers is secure; he and his house derive greater profits; and, furthermore, his work is joyous, his life more full.

Impressive Sales Manual for Southern Plant

One of the most impressive sales promotion efforts released by a lithographer during the past few months is to be credited to the Standard Printing & Publishing Company, Huntington, W. Va., which has issued an impressive manual, copiously illustrated, Wire-O bound, which tells the story of Standard's background and ability to serve. The manual was produced by photo-lithography.

This organization offers buyers the choice of lithography,

relief printing and intaglio. The keynote of the advertising is entirely institutional. It succeeds in selling "Standard" as a concern that can ably handle any graphic arts requirement.



Excellent use is made of the firm's building, illustrated here, which succeeds in impressing buyers with the firmness and broad scope of the organization.

Operation of Monotype-Huebner System Is Explained

Full details regarding the Monotype-Huebner Photo-Imposing System are contained in a new, eight-page folder just issued by Lanston Monotype Machine Company, Philadelphia. The system is termed "a most important contribution to the art of making photo-offset plates."

Particular stress is placed on an exclusive Monotype feature—a means whereby line color register can be obtained without the use of a photo-composing machine. The complete procedure is explained simply, largely in non-technical language, and is copiously illustrated.

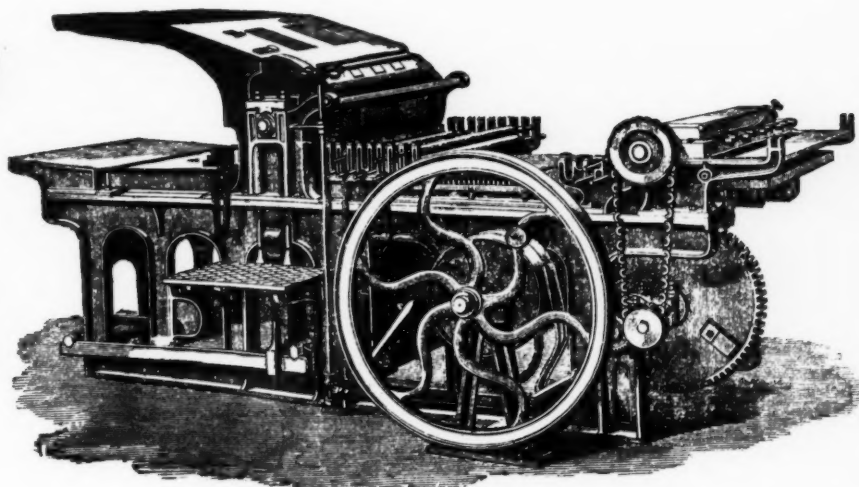
Copies of this folder may be secured by writing the Lanston Monotype Machine Company, 24th at Locust, Philadelphia.

Canadian Treaty Offers New Sales Outlets

THE NEW RECIPROCAL TRADE TREATY with Canada presents new opportunities for the sending of printed products and equipments to Canada. (a) The duty on American advertising and printed matter going into Canada has been reduced to 12-1/2c per pound; (b) Photos, pictures, maps, ect., will now be admitted into Canada at 20 3/4c duty, instead of 22-1/2c. (c) The duty on American magazines with 20% or more advertising space is abolished. (d) The duty on printing machinery has been reduced 5% and similar reductions on paper, ink and other materials. But, best of all, the sharp reductions in duty on 767 American products going into Canada should stimulate American development in Canadian markets by mail campaigns.

WHEN LITHOGRAPHY WAS YOUNG

A Glimpse Back Into the Picturesque Days of the Early Nineteenth Century



Sixty-two years ago this press was the last word in lithographic equipment. The big wheel went 'round and 'round, the gears creaked and the sheets came out—maybe.

NEW YORK was the sixth great city in the world to welcome the advent of Alois Senefelder's invention of lithography, we are informed by *The New York Lithograph*, a trade publication which flourished some sixty years ago. The process was introduced in this country in 1824, after it had gained considerable headway in Munich, Vienna, Rome, London and Paris during the preceding quarter century.

The events leading up to lithography's debut in America were described by *The New York Lithograph* in 1874, as follows:

"Senefelder having obtained the exclusive privilege of exercising his art, lithography was established at Munich in 1800, at Vienna in 1802, at Rome and London in 1807, at Paris in 1814, and in New York in 1824. A great interest was awakened by the announcement of the discovery of the new art in Munich. The enthusiasm finally reached the Palace, and the King and Queen of Bavaria visited Senefelder's establishment, and while the Queen wrote her autograph on Transfer Paper, the King would transfer it and pull the proof. At length the Lithographic art reached Paris, where the successful efforts of Marcel de Serres; aroused the enthusiasm of such brilliant artists as Vernet, Regnault and Isabey. It also became fashionable amusement at the Tuileries, and the Duchess de Berry, designed on stone, the Duke of Bordeaux pulled proof, and the Duke of Orleans illustrated Gulliver's Travels.

"England also a well earned title to grateful recognition in the service it has rendered to the Lithographic art and practice, more especially in the landscape department. The landscape prints of Ward, Westall, Harding and others; the works issued in rich profusion from Ackerman's London establishment, and many others, less eminent in their claims, quite entitle England to honorable mention, not so much for processes discovered, as for making excellent use of old ones, and applying them admirably in a field emphatically her own.

"We have now arrived at the establishment of lithography in America. In 1824, some account of the new art; its theory and practice reached New York. Mr. John Pendleton became deeply interested in the invention, and immediately commenced experimenting; his first attempts were made with

a piece of common marble, from which he succeeded in obtaining some impressions, but entirely unsatisfactory. Unable to procure any genuine lithographic stone, Mr. Pendleton's experiments languished for a while. At length being in Boston, he by mere accident heard that Mr. Thaxter, a broker, had imported some lithographic stones, from which to print commercial reports; such as he was then receiving from his European correspondents. But the endeavors of Mr. Thaxter were a complete failure, and in his discomfiture and disgust, he hid the whole apparatus away in the cellar.

"On application, every thing in the lithographic line, was by Mr. Thaxter, transferred to Mr. Pendleton, whose success was so great and so rapid, as to excite the jealousy of the copper plate engravers of Boston, who feared the new art by its novelty, cheapness, and simplicity, would in a great measure supersede their own business.

"The engravers immediately formed a company, sent to Paris for presses, stones and all other materials, and in order that nothing should be lacking, they also imported a first-class lithographic printer. (Bichbois).

"But the engravers' undertaking, from various causes proved an ignominious failure, and the whole concern finally passed into the hands of Mr. Pendleton, by whom the business was prosperously continued for many years. The first lithographic artist raised by Mr. Pendleton, was Moses Swett, quite eminent in his day, afterward in business in New York, under the firm name of Endicott & Swett.

"The first American lithographic printer was James Nutting, also famous in his day as a comic vocalist.

"Nutting's voice being quite powerful, could be heard to great disadvantage, by Mr. Pendleton in his counting room and Mr. Pendleton's gentle suggestion, 'a little more piano, James, a little more piano!' was long remembered in the profession.

"Mr. Pendleton has long been out of the lithographic business, but, even now at the age of eighty four, he still retains an affectionate interest, in, *The Beautiful Art*".

Photo-Lithographic Inks

BY GEORGE CRAMER
Sinclair & Valentine Co.

WITHOUT the improvements made during recent years in driers, it would be almost impossible to produce, on a commercial scale, such photo-lithography as is now accomplished with its many ramifications and colors. History does not indicate exactly when the use of driers in the oxidation of linseed and other drying oils was first employed. No doubt the fact that certain colors dried much more rapidly than others lead the early ink and varnish makers to the discovery that certain metals had such properties. The reason for this drying action, due to the catalytic effect of these certain metals, introduced a series of theories, all of which are more or less questionable. Most likely, the reaction that takes place is one of a colloidal nature. The metallic salts apparently assist in the formation of oxidized fatty acids. These acids, when they become sufficiently concentrated, form gels rather suddenly and thus form the dried oil film which is so familiar to most of us. The effectiveness of any metallic drier is dependent, in a large measure, upon its solubility as well as other physical properties.

Lead, Manganese and Cobalt are the metals most frequently employed in the production of driers. Other metals, such as, Zinc, Iron and Cerium, etc., are sometimes used. However, the best commercial results are obtained by the use of Lead, Manganese and Cobalt. Each of the metallic salts used as driers have divergent effects on the usual drying oils. Lead driers are the slowest and have the property of drying the ink through. That is, such driers apparently dry from the bottom up rather than from the top down. For process work, Lead driers form the safest siccatives for first colors.

Manganese Driers

Manganese driers hasten the drying of an ink considerably more than do the corresponding Lead salts. These Manganese salts, however, have more of a tendency to dry from the surface, and while they do not dry an ink as rapidly as the Cobalt salts, they do dry the ink harder. It appears, thus, that Manganese driers could be used to advantage in the production of non-scratch prints. Combinations of Lead and Manganese salts are used extensively in the manufacture of paste driers. The light color of such paste driers fits them well for use in lithographing the light colors and tints.

The Cobalt salts form the most effective driers for use with inks in the lithographic process. They must, however be used with caution for this very reason. The cobalt driers perform from the surface and in so doing, the tendency for the inks to crystallize or, in other words, to form a hard, non-tacky surface, might present considerably difficulty, especially in three and four color lithography. This surface phenomenon, however, works to advantage when used in the

final color of process jobs by drying and binding all previous colors.

As mentioned before, the effectiveness of any drier is dependent upon its dispersion or its solubility in the ink vehicle. There are many different salts of the Lead, Manganese and Cobalt used in the production of driers. Lead driers used today are found to be in the form of the acetates, linoleates, resinates, tungates or naphthenates. Manganese driers are usually incorporated as borates, linoleates, resinates or naphthenates. The Cobalt driers are most generally composed of the same acids as the Lead driers. All of the driers are produced chemically either by a fusion or precipitation method. The precipitated driers appear to be more effective than those produced by the fusion method.

Use of Metallic Salts

The study of the drying activity of the various acids of the metallic salts used in lithographic presswork is a subject that is both interesting and intricate. Again considering the dispersing properties of the several metallic salts, we must assume that the resinates and naphthenates should be superior in drying. It might seem strange that the linoleates or the tungates are not included, yet these salts do not disperse readily in drying oils; such as, linseed or chinawood.

All of the metallic driers used in hastening the drying of lithographed effects are soaps. As such, they have a tendency to absorb water and to eventually form an emulsion with the dampening solutions and the ink. When this occurs, the usual press troubles, such as, tinting, etc. must be expected. Knowing this, one must realize that only the least minimum of drier be used. It would be difficult to determine just how far a practice as regards the minimum use of drier should go when the drying time limit must be considered. There does not seem much choice. The lesser of the two evils might be the drying. Excesses of drier not only have tendencies to absorb water but they also cause drying on the press and in some unusual cases may even retard drying on the stock.

Control of Drying Time

The drying time of an ink can be reduced by using combination driers. Thus the use of a Lead drier alone might require several days. The combination of Lead and Manganese driers might reduce this time to twenty four hours or over night. The triple use of all three metallic driers might mean a drying time of eight hours or less. The combination of one part of Cobalt to two parts of Manganese to seven parts of Lead has been found to be a very effective one. A careful consideration of the use and the amount of a scientifically blended drier should do much in obtaining satisfactory results for lithographic presswork.

Overcoming Chromium Poisoning

Analysis of An Annoying Problem That May
Frequently Face Lithographic Executives

TURPENTINE has always been recognized as an important product in lithography for use in the preparation of images on stones and plates. Along with its valuable properties, however, it is known to possess the disadvantage of being an active skin irritant. To some lithographic workers it acts as a poison and produces an itching rash, or "dermatitis", on the skin areas with which it comes in contact repeatedly.

These facts have been given careful consideration by the Lithographic Technical Foundation, Inc., which also points out that the general use of zinc plates and the advent of photo-lithography brought with them into the art another source of skin irritation in the form of chromic acid and its salts. These materials are known to attack the skin and to cause two forms of injury: first, deep, slow-healing ulcers, or "chrome holes"; and second, an itching, pimply rash, or dermatitis.

The dermatitis caused by chromium compounds seems to be identical in every respect with that caused by turpentine and also by coal tar and certain of its derivatives. Observations and tests have led to the conclusion that this dermatitis is the result of a secondary invasion of the irritated skin areas by a fungus, or mold, and is therefore similar to, if not identical with, ringworm. In every case, the skin eruption is very difficult to eradicate, especially if contact with the source of irritation is continued.

So far as is known, the Foundation reports, there is no ointment or salve which will cure this condition. Ointments containing lanolin and zinc oxide, and a ten per cent solution of Epsom Salts, applied two or three times a day tend to relieve the itching. The only cure is to remove the operator from contact with the above mentioned materials, in which case the rash should clear up within from one to four weeks. However, it generally recurs when the operator begins to handle these materials again.

X-Ray Treatment

The rash and swelling can be cleared up rapidly by treatment of the affected parts with x-rays, the Technical Foundation goes on to say, advising that such treatment should be handled by an expert practitioner. The x-rays apparently kill the spores of the fungus in the skin and give a temporary immunity.

Since lithographers who are subject to chromium poisoning usually handle both chromium compounds and turpentine, it is usually impossible to tell the real cause of the irritation after it has developed, the Foundation remarks. Investigation, however, is said to reveal that turpentine is much more active in causing skin irritation and the development of the itching rash than the chromium compounds, although the chromium compounds are usually blamed. In a number of

cases lithographers have successfully avoided the so-called chromium poisoning entirely by discontinuing the use of turpentine. This phase of the problem will be discussed a bit later in this article.

The Technical Foundation suggests that employees affected by this skin ailment be kept away from turpentine and chromium compounds until the condition clears up completely. This process may be hastened and suffering may be eased more quickly by proper x-ray treatment. When the irritation is entirely gone, the employees may return to their regular work but should completely avoid the use of turpentine.

Setting to work to develop a solvent that can be used for lithographic purposes to replace turpentine and have less tendency to irritate the skin, the Foundation research department perfected Lithotine. This is said to have all the useful properties of turpentine and to be relatively mild in its action on the skin. The following discussion of this product is contained in Research Bulletin No. 7:

Lithotine may be used with excellent results in all of the operations of preparing plates and stones where turpentine has formerly been used.

Application of Lithotine

Where it has been the custom to put the image under asphaltum a short time before printing, this treatment may in some cases be omitted if the image is washed out, over gum, with Lithotine. Plates treated in this manner can safely be dampened and rolled up, and the image will be found to be properly protected and to take ink quickly and completely from the form rollers. In cases where light tints are to be printed, this is a distinct advantage since the dirty color of the asphaltum is absent.

Asphaltum solution may be prepared with Lithotine instead of turpentine. The resulting product will be found equal, if not superior, to the turpentine solution.

Lithotine may be used instead of turpentine in the preparation of developing inks, with excellent results.

Lithotine is of value for washing metal and composition ink rollers because of its excellent solvent properties and because it leaves each roller coated with a thin film of the tack residue which (1) causes it to remain in an excellent ink-receptive condition and (2) prevents complete drying of any remaining ink. Such ink ordinarily accumulates and eventually produces an undesirable glaze which is lacking in ink-receptivity. In the case of rubber rollers, however, it is not advisable to use Lithotine for washing up. The fact that a tacky residue is left on evaporation makes Lithotine unsuitable for use on offset blankets.

Tests have been conducted in a number of shops, during a period of six months, to determine whether the value of Lithotine in practical use is sufficient to justify its recom-

mendation to the lithographic industry. In certain shops actual cases of dermatitis of various degrees of severity were found which afforded opportunities for testing the physiological effects of the use of Lithotine under practical conditions. In the other shops the only question to be decided was that of the relative working properties of Lithotine and turpentine.

The results of these tests indicate that Lithotine is of real value to the lithographic industry. Individuals who had had distinct cases of dermatitis, which in some cases were attributed to chromic poisoning, uniformly improved when Lithotine was substituted for turpentine. In every case discomfort was relieved and in some cases the skin cleared up completely within a few weeks. These results alone are of sufficient importance to justify the recommendation of Lithotine. In addition, however, every shop in which it was tested reported that the working properties of Lithotine were equal to, or better than those of turpentine.

Lithotine is manufactured and sold under license of the Lithographic Technical Foundation, Inc. It is distributed by Fuchs & Lang Manufacturing Company, Division, General Printing Ink Corporation, and by Sinclair & Valentine Company.

SHOULD SALESMEN COLLECT PAST-DUE ACCOUNTS?

BECAUSE of the credit problem facing practically every lithographic establishment, the question has often been asked: "Should salesmen be pressed into service as collectors on past-due accounts?"

There are two sides to the question. The immediate reaction of the salesman is that such an assignment is extremely unpleasant, for it places him in an unfavorable light as far as the customer is concerned. And to balance this argument is the contention that no sale is really complete until the money is in the house.

The credit manager of a business is likely to contend that every salesman should be a sort of deputy credit man, which function he is said to be capable of performing without endangering either his sales volume or morale. After all, the credit manager argues, the salesman is on the ground; he meets his customer and knows them personally; he is familiar with local conditions; he hears local news and rumors; and consequently he should be in a better position than the office man to watch certain conditions.

This is undoubtedly true. And to the extent that he acts as a sort of unofficial credit observer, the salesman can and undoubtedly should assist the credit department. But as to whether or not the salesman should actually go out and collect money—that is a different question.

Generally speaking, the better plan seems to be for the credit manager to follow an account, after it has reached the past-due stage, himself. He can keep the salesman informed of his progress with a view to learning of new conditions, but actual collection pressure seems to be most efficient when it comes directly from headquarters.

From a psychological standpoint it seems desirable to relieve the salesman of any collection functions. In the first

place, the fact that a customer knows a salesman well might move the delinquent to treat the salesman's collection approaches lightly, whereas a stranger might meet with a more businesslike reception.

There can be little doubt but that salesmen dislike the job of bill collecting. They are by no means familiar with the art and their sales volume frequently falls because of the unpleasant light in which they find themselves as a result of their extra-curricular activities.

In some cases, of courses, only a personal call will extract a past-due remittance. Then, perhaps, expediency might impel the issuance of an order for the salesman to see what he can do about Jones, who should have paid up but hasn't.

In the well ordered business bill collecting and selling are separate specializations. The most profitable procedure is to keep the salesman geared for selling.

Cost Control, Selling Power—the Keys to Profit

By carefully observing their costs and intensifying their selling activities, lithographers can chart a profitable course, says a merchandising authority. He offers a number of specific suggestions for achieving this aim:

(1) Your problem is a question of sales—not one of manufacturing.

(2) See that your principles of business conduct are sound.

(3) See that your merchandising and sales policies conform to the highest concept of business ethics.

(4) Reduce your "fixed" operating expenses to a minimum.

(5) Control selling expenses; keep them in proportion to the volume of business being secured.

(6) Concentrate your sales effort upon logical prospects.

(7) Don't neglect old customers—cultivate them. Your customers are the "prospects" of your competitors.

(8) Budget your advertising, operating and selling expenses.

(9) Prospect your "customer ledger" for pay dirt; i. e. check-up on lost, inactive or decreasing accounts.

(10) Know your market. Markets are people. People are customers.

(11) Shape your product (or service) to your market.

(12) Improve the appearance of your product.

(13) Work marginal territory with selective direct advertising.

(14) See to it that your "printed" representatives are not dressed like tramps.

(15) See that your merchandise or service, *excels* that of your competitor in at least one vital point.

(16) See to it that your sales force is selling, soliciting.

(17) Concentrate your sales efforts in the territory that offers greatest possibilities for sales.

(18) Maintain a continuous flow of new ideas into your business.

(19) Stop worrying about what the "other fellow" is or is not doing. "Do right yourself and there will be", says Mark Twain, "one less rascal in the world to worry about".

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all these



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only these

with
**Kodalith
Stripping Film**



HERE'S the whole story: when you use Kodalith Stripping Film Normal for your negatives, you need just two other items...developer and fixing bath. When you use wet plates, they call for glass...a score of chemicals...troublesome operations. Mess, bother, time-consuming steps...all are eliminated when you use Kodalith Stripping Film.

It's ready for the camera as it comes from the box. Lay it on a stay-flat holder, pop it into the camera, and make your negative.

Your present equipment and arc-light illumination are all you need. No expensive new purchases are required...See for yourself how efficiently Kodalith works...write for a demonstration.

EASTMAN KODAK COMPANY, Graphic Arts Dept., Rochester, N. Y.

Paper Conditioning Problems

Of Vital Importance to Lithographers Is the Control of Atmospheric Conditions Affecting the Surface Properties and Texture of Paper

By G. E. POGGEL

Advance Manufacturing Company

PROPER paper conditioning should be of much interest to craftsmen and especially printing firms installing offset presses whose flat surface method of printing places a greater stress upon paper than relief printing, which often makes it necessary to condition paper to prevent it from wrinkling. Quite frequently misunderstanding of why paper wrinkles, leads to pressmen quitting or being dismissed, where a firm is led to install an equalizing machine instead of a paper conditioner since the wrinkling of flat paper often is due to high moisture content, which equalizing machines cannot remove in damp weather. This causes executives to form the opinion that the pressmen are at fault instead of the paper where the wrong method is used to correct it.

The writer has studied paper troubles for years as well as keeping informed upon paper research developments made in the past ten years. Several millions of dollars worth of equipment installed in recent years have failed to correct paper wrinkling and register troubles because they represented theory instead of practice, which fact is supported by the last report issued by the technical paper experts, which stated conventional methods of conditioning paper did not produce satisfactorily good color register.

Why Flat Paper Wrinkles

The reason why flat paper wrinkles is that high moisture content softens the sizing and swells fibers which reduces its tensile strength, in addition to the misconception and belief that a flat surface printing exerts a uniform pressure upon paper, which it does not for the reason that while a press cylinder can be machined to a definite uniformity, this same uniformity cannot be maintained in rubber blankets. The proof of this statement can be easily established by a gradual reduction of pressure, which will quickly show high and low surface. Another contributing factor is paper contact with the rubber blanket which places a continuous stress upon the entire surface of a sheet, similar to the stress placed upon paper by a type cylinder press when large solids are printed which often require an ink tact be greatly reduced to prevent it from wrinkling. And the fact should not be lost sight of that a blanket surface for good printing requires a surface similar to that of composition rollers, and for this reason it becomes as necessary to reduce the moisture content in paper as the softening of inks in printing large solids.

Paper wrinkling troubles coming from wavy edges may be due to three reasons, two of which frequently occur when paper which has a low moisture content becomes exposed to high humidities, or when paper having a high moisture content has its edges dried out during dry weather periods. Both of these troubles may be properly corrected by conditioning

the paper and bringing it into equilibrium with a good atmospheric condition.

The third reason for paper being wavy may be due to it not being properly made, due to rollers which have become worn and are not uniform. We often see sheet metal have wavy edges which comes from the same cause. Metal, being more rigid than paper, will hold and show a wavy condition in a single sheet and which may not be so quickly detected in paper in a pile as the weight of paper in a pile helps to flatten it out.

What the Experts Found

Since quoting the papers experts using equipment under the most favorable conditions, we shall treat first with the equipment they used which their report stated consisted of what they termed equalizing machines to bring paper into equilibrium with atmospheric conditions of 45% relative humidity and 70% temperature constantly maintained by the highest type of air-conditioning systems.

There are three kinds of machines in general use for conditioning paper, two of whose construction varies from open to partly and nearly closed type cabinets, while the third type employs a specially patented U-shape cabinet which can be closed up entirely, having ventilators in both the top and bottom of the cabinet, which is equipped with electric heat control and provides two independent methods for conditioning paper. The merits of each of these machines described is limited to what each provides for the correcting of wrinkling and color register troubles. Since the use of equalizing machines is limited to equalizing paper to the constantly changing humidities that occur morning, noon and night, frequently changing as much as 50% during wet periods in an eight-hour working day, we see that this method cannot condition paper to any uniform or definite method which paper experts hold is essentially necessary to uniform good color register, and the reason why equalizing machines could not produce good results under the most favorable atmospheric condition was because this method of conditioning provided no means to take care of pick-up moisture from the plate, which the experts now admit and which lithographers long have known causes paper to stretch on the first few colors printed.

The third type of machine, using a closed-up cabinet with electric heat control, provides a means for lowering moisture content in paper to an extent which permits it to absorb pick-up moisture without the moisture content of the paper being increased to a degree where paper expansion takes place, offers the most dependable method of conditioning paper by placing

(Continued on Page 56)

MAKING PHOTOGRAPHS COME TO "LIFE" in a new way

You are cordially invited to visit our studio and to see just why CAMERA ART need not be mere PHOTOGRAPHY, in this wonderful new era of the Magic Lens.

Be it Fashion figures or Still Life, you will marvel that so much individuality can be injected into posed subjects. No longer can it be said: "Technically all photographs look alike". We can PROVE it with our ABILITY.

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- 2 Reception Room
- 3 Office
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- 8 Still Life Studio
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385 MADISON AVE. New York
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Lithographic Plate Graining

A Study of the Factors Influencing the Character of the Grain

By A. P. Reynolds, Chemist, Spaulding-Moss Co., Boston, Mass.
Photomicrographs by M. N. Friend, Assistant Chemist

(Editor's Note: This is the second of two articles on the subject of lithographic plate graining, based on exhaustive, practical tests. The first half of this treatise was published last month.)

Aluminum oxide is not as hard as silicon dioxide but it has the advantage of a nearly ideal grain structure much the same as the natural sands. It is much harder than any of the latter. It is also of a somewhat tougher (less brittle) nature which tends to a slower and more uniform breakdown. These abrasives are graded to size very carefully, being in the neighborhood of 98% stated sieve size. Figures 5, 6, and 7 show three sizes of this material, covering the range (together with intermediate sizes), from coarse poster work to the finest transfer or deep etch grain.

In the light of the above discussion it would seem plausible to assume that the aluminum oxide abrasives would be the most conducive to a uniform fine grain with an adequate moisture-retaining capacity.

Our laboratory has made a fairly extensive study of the effects of various abrasives as regards their adaptability to our particular graining procedure. The actual procedure given will have little value to those who have different equipment and different plate requirements, but they will serve to illustrate some of the basic principles involved, and we offer these in the hope that they may be adaptable with modification to other graining room procedure.

In order to establish a precise conception of our particular graining problem, it will not be amiss to consider some of the demands imposed upon our graining department. (1) The average runs on the presses are very short, some being only 50 or 100 impressions per plate. This necessitates a rapid plate turnover per unit of production. (2) Short runs require uniformity above all else. The plate maker has sufficient trouble trying to keep ahead of temperature, humidity, and other variables beyond his control without being burdened with the added trouble of adjusting albumen, counter-etch, etch, etc., to a variable grain. (3) Sufficient depth must

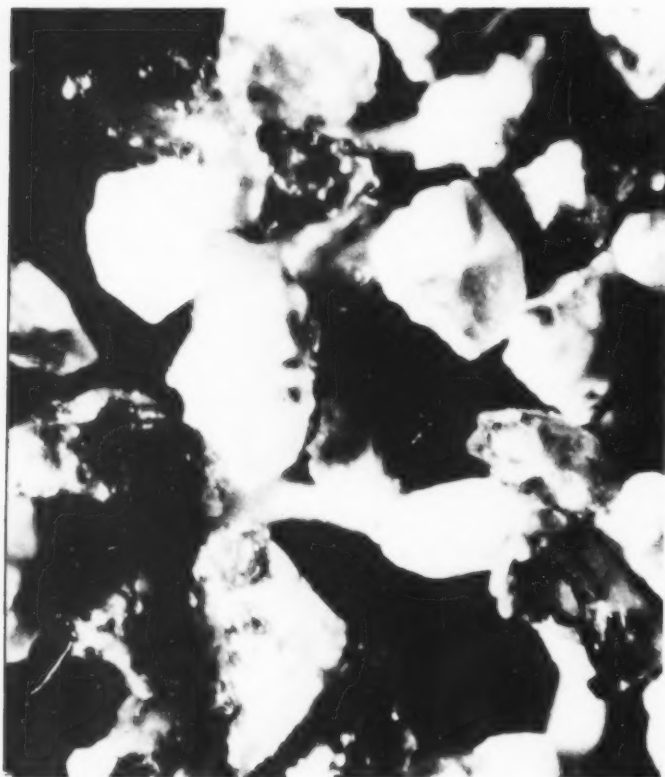


FIGURE 5
Number 60 Aluminum Oxide Abrasive (50x)



FIGURE 6
Number 220 Aluminum Oxide Abrasive (50x)

COLOR IN SHORT RUNS

Solution to a Vexing Problem That May Help Lithographers Help Their Clients

ONE of the gratifying results of the photo lithographic process is the large number of *new* direct-by-mail advertisers that it has uncovered. Because it is relatively new, inexpensive and simple to "handle"—photo-lithography has distinct appeal for the small firm with a service or product to sell.

If, as the old Chinese proverb has it, "a picture is worth a thousand words"—here is the small firm's chance to say it with pictures—all the pictures they want to cram into a given space. And if, to boot, typing or varityping can be "composition" and the whole job run in combination . . . then, here is the millenium for the little fellow with something to say—and little money to say it with.

And so the presses are grinding out thousands of jobs—good, bad and indifferent.

But when \$20 for postage is added to \$5 worth of offset—the "cost" of poor direct-mail mounts up. . . . The advertiser checks on results—which run short of expectations. The tendency then, for some of them, is to sum it up by saying: "It's a swell idea to use a typewriter, a scissors, some rubber cement—and get a circular . . . but we didn't get a request for samples in two mailings, so I guess we'd better save our money for the next tax installment."

In short, offset as a process is attracting new customers. It would be a fine thing if these customers would carry on with offset: the "200 on 20 lb. bond" of to-day, to become the long-run, 4-color customer of to-morrow—or the day after.

Perfect reproduction of the original copy isn't quite enough for the offset printer. To it must be added an interest in the quality of the original copy as well. Surely, that's obvious, if the job is a poster or a folder or an illustrated letter planned to *sell*—and sent out in competition to carefully designed material by firms in the same line of business.

Among the methods for improving the "finished" jobs, *hand-coloring* offers many possibilities to the user of small quantities of offset reproductions. THE PHOTO-LITHOGRAPHER illustrates examples of this process on the following three pages.

Many offset printers are already making use of this method, for some jobs literally "cry" for color—and the runs are too



short to stand the cost of multi-color presswork. In the fashion field particularly, added effectiveness is given to mailing and display pieces by showing the illustrations in the actual color of the garment described—or by increasing eye-value through the use of color "spots" or borders. Brushed in by hand, these colors simply breathe with life.

A firm that has specialized in hand coloring for the past five years is REBA MARTIN, INC., 145 W. 45TH STREET, NEW YORK CITY. This organization briefly summarizes its work as follows:

After the lithographed job in black and white is delivered, stencils are cut and the desired colors are applied by hand. Either line or screened effects may be used in the printing. Any paper, cover or cardboard stock may be hand-colored—excepting coated or glossy finishes.

One or a dozen colors may be required. The work is produced quickly, is low in cost and is thoroughly practical in quantities from 100 to 5,000. There is practically no size limitation: display sheets, maps, etc.—up to six feet in length—have been expertly hand-colored.

The original, or color overlay, showing the colors to be matched by the stencil artist, may be either prepared by one's own artist or by the stencil artist. However, since the stencil artists are primarily skilled in *matching* colors, it is perhaps best that the colors in creative color work be left to a regular illustrator.

In matching the colors or designs of fabrics and other materials, an original color drawing is not an absolute necessity. These colors are matched from swatches or samples of the merchandise.

Promotional folders, illustrated letters, window and counter cards, broadsides, booklet covers and post cards lend themselves to hand coloring particularly well.

The illustration on this page, as well as those on the three pages that follow are indicative of the scope and quality of this process.

Samples of finished jobs are available to readers of THE PHOTO-LITHOGRAPHER upon inquiry to Reba Martin, Inc.

B. ALTMAN & CO.
FIFTH AVENUE 34TH STREET



29.75

daytime dresses - 1

B. ALTMAN & CO.
FIFTH AVENUE 34TH STREET



the basic sports
dress ... which is
equally good for the
college girl or for
her mother . 17.95
third floor

By permission of **B. ALTMAN & CO.**

B. ALTMAN & CO.
FIFTH AVENUE 34TH STREET



the basic evening
dress ... which
changes like a chameleon with each
new set of accessories **25.00**

third floor

Illustration for a Home colored Window Card
The artist is **MARY CARROLL SMITH**, well known in the field of fashions.





Smart and sophisticated are these "spot" illustrations by SHARI PENG0. Hand-coloring adds brilliance to her clever portrayals.



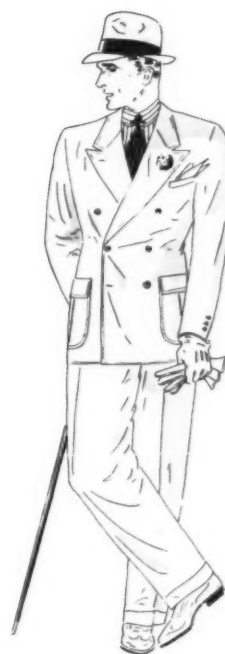
This insert produced by ARDLEE SERVICE, Inc., on the WILLARD OFFSET PRESS.

Paper stock is Corsican Cover (sub. 65 lb.) supplied by MILTON PAPER CO., Inc.

Hand-colored by REBA MARTIN, Inc.



ELLIOTT ZERNER turns his talent to men's figures on this page of his work.



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recommend your investigation of

DOMINO

OFFSET BLACK

A real Black of the utmost strength and density. Its clean, sharp printing qualities make it particularly suitable for fine halftone work, where every detail must be retained and still have "punch" in the solids. Order a trial can and take particular notice of its working properties on the press.

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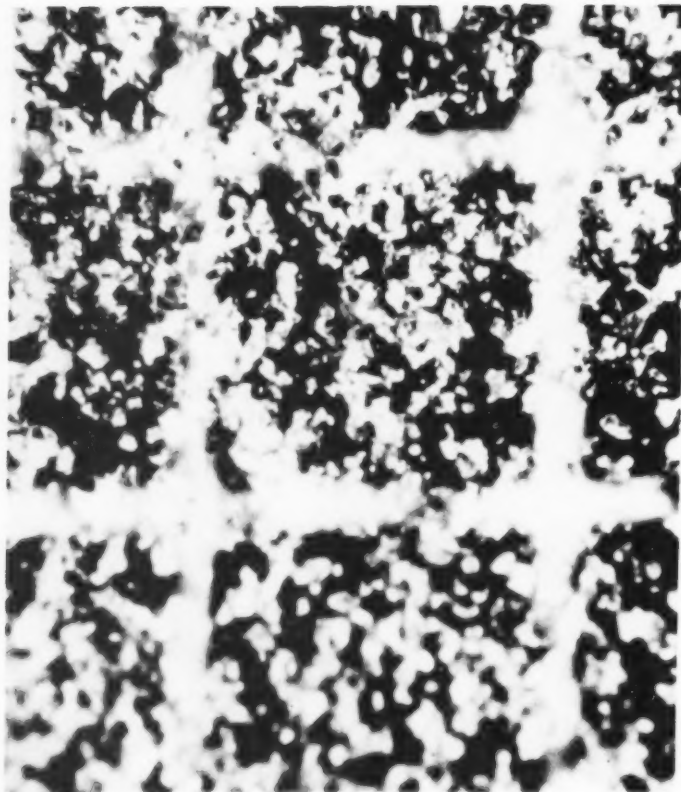


FIGURE 7
Number 320 Aluminum Oxide Abrasive (50x)

be maintained for easy and rapid press manipulation. Each plate must be dampened by hand before the press starts and it may remain flooded throughout the greatest part of the run if it does not hold moisture properly. The pressman has no opportunity to adjust fountain strength and damper settings between very short runs. (4) The grain must be sufficiently fine to allow smooth reproduction of 150-line screen half-tones. (5) Preliminary treatment and graining time must be reduced to a minimum.

Our equipment, available for these tests was a Zenith graining machine with a 54 x 72 inch tub. Marbles were $\frac{3}{8}$ -inch steel.

On each of the three procedures given below the following factors were held constant:

- (1) One layer of marbles (400 lbs.)
- (2) Table speed 190 R.P.M.
- (3) Table oscillation $2\frac{3}{4}$ inches.
- (4) Metal used—zinc.
- (5) Area of tub 27 sq. ft.
- (6) No pretreatment of plate.

The first tests were run on the No. 1 crushed quartz shown in figure one. Preliminary experiments established that this material had an effective graining life of from 8 to 10 minutes when $2\frac{1}{2}$ lbs. were added. More time caused the sharpness of the grain to be rounded off by the fine mud produced. Less time caused too harsh and scratchy a grain. Decrease or increase in water caused, in the first case, a more rapid breakdown and in the second, more severe scratches. The old

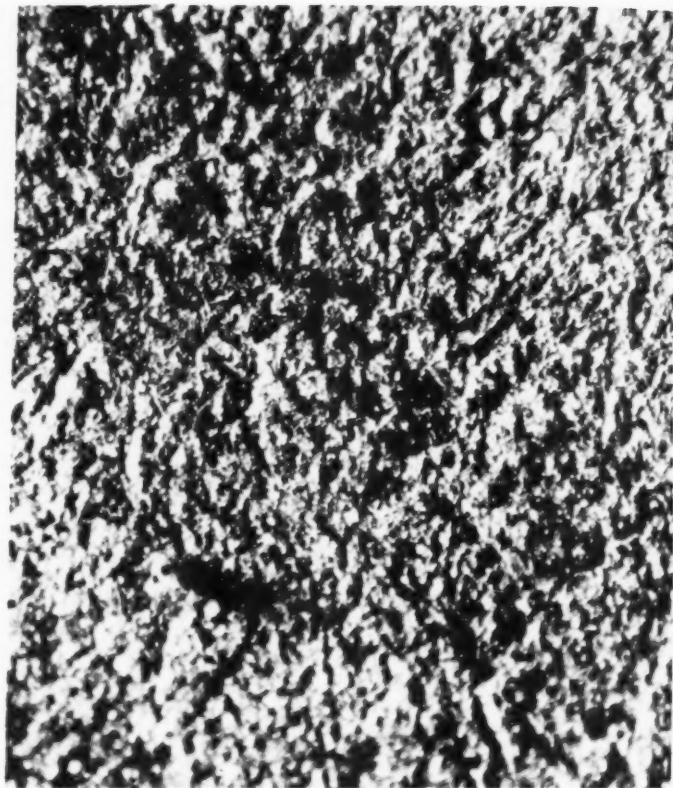


FIGURE 8
Grain Produced with Number 1 Crushed Quartz Sand (50x)

work was removed very slowly. The following procedure was finally adopted as being the best with this sand:

Water at start—2 gallons.
Trisodium phosphate—4 ounces.
 $2\frac{1}{2}$ lbs. of No. 1 crushed quartz for 18 minutes.
 $2\frac{1}{2}$ lbs. of No. 1 crushed quartz for 18 minutes.
2 lbs. of No. 1 crushed quartz for 9 minutes.
Cost of sand @ 3c per lb.—21c.
Graining time—45 minutes.

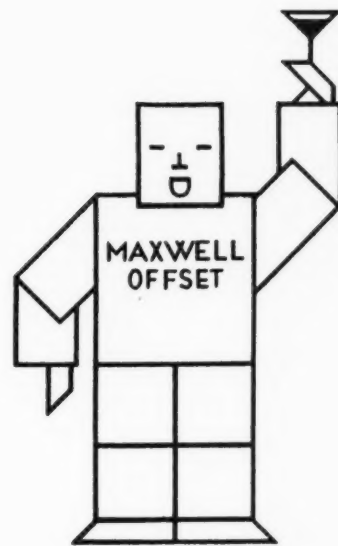
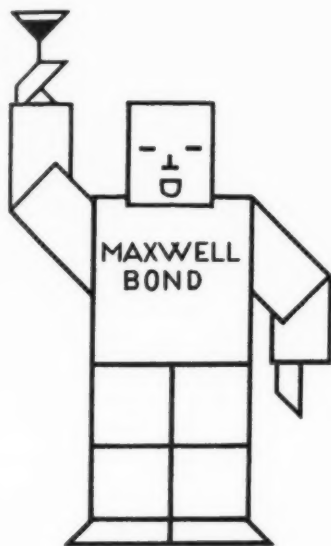
This procedure produced a grain similar to that shown in figure 8. The plate appeared fine to the eye alone but the basic grain was coarse, shallow, and had little sharpness. It was extremely hard to hold a firm image on this surface and the plate scummed easily on the press even though it appeared slick and flooded with water.

The second set of tests was made with a series of natural quartz sands represented by figure 3. This material had a graining life of about 20 minutes. One table was run for 40 minutes with 2 lbs. of the material, No. $\frac{1}{2}$ size added at the start with 1 gallon of water and 4 oz. of alkali. This grain was very fine but shallow. It was also somewhat uneven due to the deep scratches made at the start with the relatively coarse sand particles.

The procedure finally adopted for this material was as follows:

(Continued on page 30)

A TOAST TO OUR LOYAL FRIENDS AND DISTRIBUTORS



Detroit, Mich. Chope-Stevens Paper Co.
El Paso, Texas. Graham Paper Company
Fresno, Calif. Blake, Moffitt & Towne
Hartford, Conn. John Carter & Co., Inc.
Hartford, Conn. Green & Low Paper Co., Inc.
Holyoke, Mass. Ludd Paper Company
Houston, Texas. Graham Paper Company
Indianapolis, Ind. C. P. Lesh Paper Co.
Jacksonville, Fla. Knight Bros. Paper Co.
Kansas City, Mo. Graham Paper Company
Lansing, Mich. The Weissinger Paper Co.
Lincoln, Nebr. Knight Bros. Paper Co.
Long Beach, Calif. Blake, Moffitt & Towne
Los Angeles, Calif. Blake, Moffitt & Towne
Louisville, Ky. Louisville Paper Company
Medford, Ore. Blake, Moffitt & Towne
Memphis, Tenn. Louisville Paper Company
Miami, Fla. Knight Bros. Paper Co.
Minneapolis, Minn. Wilcox-Mosher-Loffholm Co.
Milwaukee, Wis. W. F. Nackle Paper Co.
Nashville, Tenn. Graham Paper Company
Newark, N. J. Central Paper Co.
Newark, N. J. J. B. Card & Paper Co.
Newark, N. J. J. E. Linde Paper Co.
Newark, N. J. Paterson Card & Paper Co., Inc.
New Haven, Conn. Andrews Paper Company
New Orleans, La. Graham Paper Company
New York, N. Y. Baldwin Paper Company
New York, N. Y. F. W. Anderson & Co., Inc.
New York, N. Y. H. P. Andrews Paper Co.
New York, N. Y. Beekman Paper & Card Co., Inc.
New York, N. Y. Canfield Paper Company
New York, N. Y. Forest Paper Company
New York, N. Y. Green & Low Paper Co., Inc.
New York, N. Y. J. E. Linde Paper Co.
New York, N. Y. Merriam Paper Company
New York, N. Y. John F. Saris Co., Inc.
New York, N. Y. H. & J. Shapiro Co.
New York, N. Y. The Whitaker Paper Co.
Oakland, Calif. Blake, Moffitt & Towne
Oklahoma City, Okla. Graham Paper Company
Omaha, Nebr. Carpenter Paper Co.
Omaha, Nebr. Marshall Paper Company
Paterson, N. J. Paterson Card & Paper Co., Inc.
Philadelphia, Pa. Garrett-Buchanan Co.
Philadelphia, Pa. The Paper House of Pennsylvania
Philadelphia, Pa. Philadelphia Card & Paper Co.
Philadelphia, Pa. Satterthwaite-Cobough Co.
Phoenix, Ariz. Blake, Moffitt & Towne
Pittsburgh, Pa. The Chatfield & Woods Co. of Penna.
Portland, Me. Andrews Paper Company

Atlanta, Ga. Knight Bros. Paper Co.
Allentown, Pa. Kemmerer Paper Co.
Baltimore, Md. Barton, Duer & Koch Paper Co.
Baltimore, Md. Charles W. Beers & Co.
Baltimore, Md. The Baxter Paper Co.
Baltimore, Md. Dobler & Mudge
Billings, Mont. Carpenter Paper Co. of Mont.
Binghamton, N. Y. Stephens & Company
Birmingham, Ala. Graham Paper Company
Boise, Idaho. Blake, Moffitt & Towne
Boston, Mass. Andrews Paper Company
Brooklyn, N. Y. General Paper Goods Mfg. Co. (Env.)
Buffalo, N. Y. Chatfield & Woods Co. Inc.
Buffalo, N. Y. R. H. Thompson Company
Charlotte, N. C. Virginia Paper Co.
Chicago, Ill. Midland Paper Company
Chicago, Ill. Meser Paper Company
Chicago, Ill. Parker, Thomas & Tucker Paper Co.
Chicago, Ill. The Whitaker Paper Co.
Cincinnati, Ohio. Chatfield Paper Corp.
Cleveland, Ohio. Cleveland Paper Co.
Cleveland, Ohio. The Union Paper & Twine Co.
Columbus, Ohio. The Central Ohio Paper Co.
Columbus, Ohio. Diem & Wing Paper Co.
Dallas, Texas. Graham Paper Company
Davenport, Ia. The Peterson Paper Co.
Dayton, Ohio. The Central Ohio Paper Co.
Decatur, Ill. The Decatur Paper House
Denver, Colo. Graham Paper Company
Des Moines, Ia. Carpenter Paper Co. of Iowa

★

Export Managers, American Paper Exports, Inc., 75 West St., N. Y. City Local Export Distributors

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Antwerp, Belgium. Papeteries Anversaises
Batavia (Dutch East Indies). G. H. Buhrmann's
The Hague, Holland. G. H. Buhrmann's
Osaka and Tokio, Japan. New York City
Paris, France. Messrs. Prioux
Kenya Colony (Brit. East Africa). G. H. Buhrmann's
Uganda Protectorate (Br. E. Africa). G. H. Buhrmann's
Tanganyika Terr. (Br. E. Africa). G. H. Buhrmann's
Zanzibar (British East Africa). G. H. Buhrmann's



Portland, Ore. Blake, Moffitt & Towne
Providence, R. I. Andrews Paper Company
Richmond, Va. Virginia Paper Company
Rochester, N. Y. R. M. Myers & Co., Inc.
Rochester, N. Y. The Union Paper & Twine Co.
Sacramento, Calif. Blake, Moffitt & Towne
Saint Louis, Mo. Graham Paper Company
Salem, Ore. Blake, Moffitt & Towne
San Antonio, Texas. Graham Paper Company
San Diego, Calif. Blake, Moffitt & Towne
San Francisco, Calif. Blake, Moffitt & Towne
San Jose, Calif. Blake, Moffitt & Towne
Schenectady, N. Y. Beck Paper Corporation
Seattle, Wash. Blake, Moffitt & Towne
Sioux City, Ia. Carpenter Paper Co.
Sioux Falls, S. D. Sioux Falls Paper Co.
Spokane, Wash. Spokane Paper & Stationery Co.
Springfield, Mass. Andrews Paper Company
Stockton, Calif. Blake, Moffitt & Towne
Syracuse, N. Y. J. & F. B. Garrett Co.
Tacoma, Wash. Tacoma Paper & Stationery Co.
Tampa, Fla. Knight Bros. Paper Company
Toledo, Ohio. Central Ohio Paper Company
Toledo, Ohio. Ohio & Michigan Paper Co.
Tucson, Ariz. Blake, Moffitt & Towne
Washington, D. C. Barton, Duer & Koch Paper Co.
West Carrollton, Ohio. American Envelope Co. (Env.)
Wichita, Kan. Graham Paper Company
Yakima, Wash. Blake, Moffitt & Towne
Canada, Montreal. McFarlane, Son & Hodgson

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MAXWELL BOND and MAXWELL OFFSET are the most famous
Twins in the country. This imposing list of their distributors is in-
dicative of the popularity they enjoy. And remember, too, the Twins
have an up-and-coming little brother, MAXWELL MIMEOGRAPH.

Maxwell Bond *Maxwell Offset*

WATERMARKED

TUB-SIZED

MAXWELL IS MADE WELL

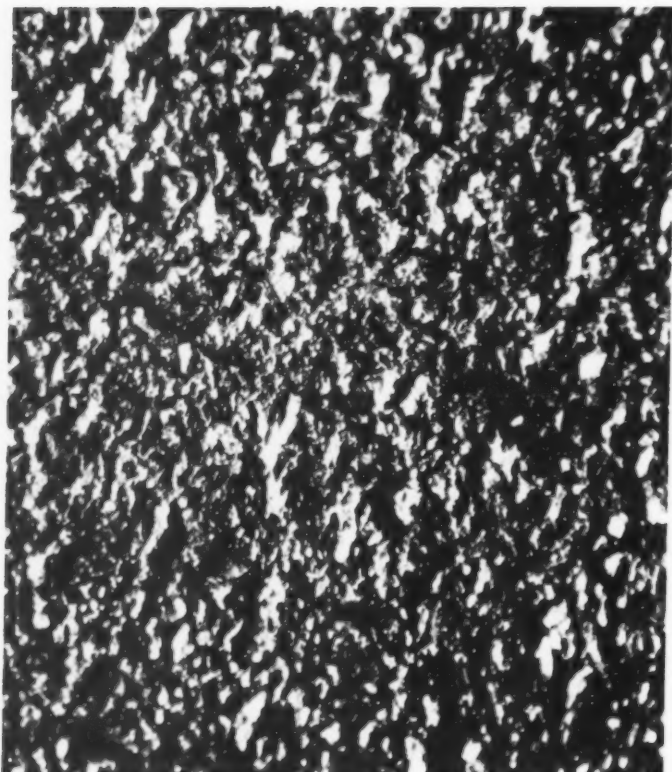


FIGURE 9
Grain Produced with Number 11 1/2 Natural
Quartz Crystal Sand (50x)

Water at start—1 gallon.

Trisodium phosphate—4 ounces.

1 3/4 lbs. No. 1 1/2 natural quartz for 20 minutes.

1 3/4 lbs. No. 1 1/2 natural quartz for 20 minutes.

Cost of sand @ 3c per lb.—10 1/2.

Graining time—40 minutes.

A sample of the grain produced by this procedure is shown in figure 9. This grain appears exceedingly coarse but due to its shallowness and irregularity its moisture retaining ability was low. Finer grains of this same type proved very hard to handle on the press.

The third set of tests cover the manufactured type of abrasive. They represent a series of over 60 separate runs, a resumé of which follows:

We started with No. 60 Aloxite (Carborundum Company's aluminum oxide grain) because this grain was very close in size to the No. 1 and 1 1/2 sands we were using. It took about 2 1/2 lbs. of this material to effectively cover the working area. When this had been run for 40 minutes, the grain was found to be far too coarse for our use. It also had much greater depth than could be obtained by the other two types. Old work was removed rapidly from plates having a shallow grain. But when the above plates were regained with the No. 60 abrasive, the time increased. These results led to a series of experiments with finer abrasives: Nos. 80, 100, 120, 150, 180, 220, and 240 were tried. Each finer grade required slight variations in procedure. As fineness

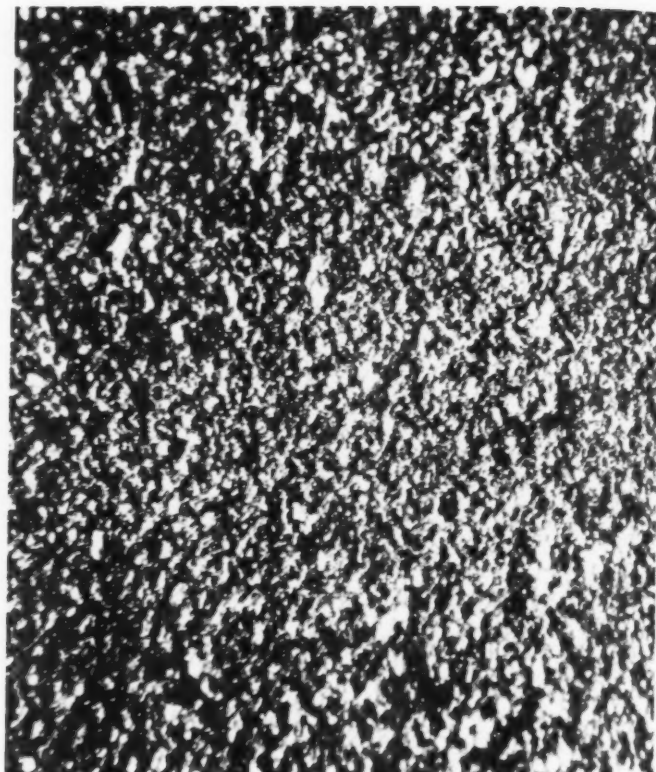


FIGURE 10
Grain Produced with Number 220 Aluminum
Oxide Abrasive (50x)

increased, the weight of abrasive necessary to produce a good grain decreased, also the amount of water. When plates were grained with a coarse material and regained with a fine one, the time was much longer than regaining those from the same abrasive. We experienced much difficulty in trying to predetermine the amount of abrasive to use when going from a coarser to a finer material. This was finally minimized by the use of the table given below. The "weight per table" column represents the number of pounds of sand required to give a layer of sand one grain deep over the entire graining surface. These weights were established by coating a piece of masking tape 1" wide by 3" long with the particular sand being measured. By weighing the tape before and after the coating, the weight of sand necessary to cover 3 sq. in. one layer deep was found. By a suitable factor this was increased to represent the number of pounds required to give a single layer on our 27 sq. ft. graining area. Although this method was conceived only to give an arbitrary figure to be used as a guide in establishing a relationship, the figure to be used as a guide in establishing a relationship, the figure has proven to be the most effective and economical amount of material to use in the case of the manufactured abrasive, including all of the various sizes up to the No. 240 aluminum oxide. Beyond this in fineness we have not established a definite procedure. If we increase the volume of marbles to two layers, about twice this amount of abrasive is required.

(Continued on page 32)

RUTHERFORD *is headquarters* for VACUUM PRINTING FRAMES

No matter what type or size of vacuum printing frame you need, Rutherford has it. Perhaps

you want a small and inexpensive one, without a stand, for darkroom use.



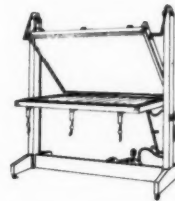
Or a plate-room frame, complete with stand, pump, motor, and all the newest trim-

gings.



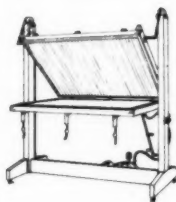
If you need a larger heavy duty frame with a counter balanced

glass and a strong reinforced stand . . . Rutherford has it.



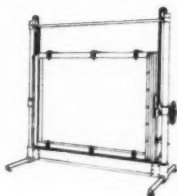
And here it is

with glass in the lower frame.

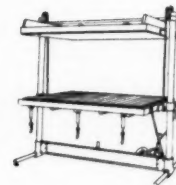


For those who wouldn't think of anything but

steel



And those who need a giant elevating frame



What-

ever your preference, whatever your need, whatever size, type, or price of vacuum

printing frame you want . . . Rutherford has it . . . built to Rutherford Precision Standards.

RUTHERFORD MACHINERY COMPANY

DIVISION GENERAL PRINTING INK CORPORATION • 100 SIXTH AVENUE, NEW YORK

Branch Offices: CHICAGO, PHILADELPHIA, LOS ANGELES, CINCINNATI. Factory: EAST RUTHERFORD, N. J.

As regards the other two types of sand (crushed and natural) this method is not as applicable. This is mainly due to the fact that we usually start with a much coarser grade to produce a given fineness of grain. As the coarse material breaks down its coverage increases rapidly. For instance, if 2.48 lbs. of No. 1½ natural crystal quartz were reduced to 500 mesh, it would cover 19 times that area. The only reason we can see for exceeding the amount given in the table would be in the case of the crushed abrasives. Here we try to make up for the rapid pulverizing by adding an excess over what is required to give an even cutting action under the marbles.

| Name of Abrasive | No. | Grams per sq. ft. Table area | Oz. per table (27 sq. ft.) |
|----------------------------------|-----|---------------------------------|-------------------------------|
| Natural Quartz Crystal | 1½ | 40.3 | 39.7 |
| Natural Round Silicia | 1½ | 48.7 | 46.1 |
| Garnet | 1½ | 30.2 | 28.6 |
| Crushed Quartz | 1 | 26.6 | 25.2 |
| Natural Quartz Crystal | 1 | 26.6 | 25.2 |
| Natural Quartz Crystal | ½ | 18.5 | 17.4 |
| Crushed Quartz | 0 | 9.4 | 8.9 |
| Aluminum Oxide | 60 | 45.8 | 43.8 |
| Aluminum Oxide | 80 | 29.8 | 28.2 |
| Aluminum Oxide | 100 | 18.7 | 18.4 |
| Aluminum Oxide | 120 | 17.2 | 16.0 |
| Aluminum Oxide | 150 | 12.3 | 11.7 |
| Aluminum Oxide | 180 | 11.8 | 11.1 |
| Silicon Carbide | 180 | 10.6 | 10.0 |
| Aluminum Oxide | 220 | 8.4 | 7.9 |
| Aluminum Oxide | 240 | 8.2 | 7.8 |
| Aluminum Oxide | 280 | 6.8 | 6.5 |
| Aluminum Oxide | 320 | 4.1 | 3.9 |
| Aluminum Oxide | 400 | 3.2 | 3.0 |
| Aluminum Oxide | 500 | 2.2 | 2.1 |

We finally arrived at a plate surface which satisfies both our press and plate room in fineness and depth of grain by the use of No. 220 aluminum oxide. This procedure follows:

Water at start—3 quarts.

Trisodium phosphate—4 ounces.

½ lb. No. 220 Lithobrade abrasive for 28 minutes
(total run)

Cost of abrasive @ 6½¢ per lb.—\$0.0325

Graining time—28 minutes.

A sample of the grain produced by this procedure is shown in figure 10. We have also obtained a satisfactory grain with zinc by using two layers of ⅜ steel balls and 14 oz. of No. 220 Lithobrade (Norton Company, aluminum oxide abrasive). The 14 ounces of abrasive was added at the start and the time cut to 24 minutes, all other factors remaining the same.

Aluminum was tried with this latter procedure and the result is shown in figure 11. Although this grain appears to be quite coarse, its uniformity allows a much better retention

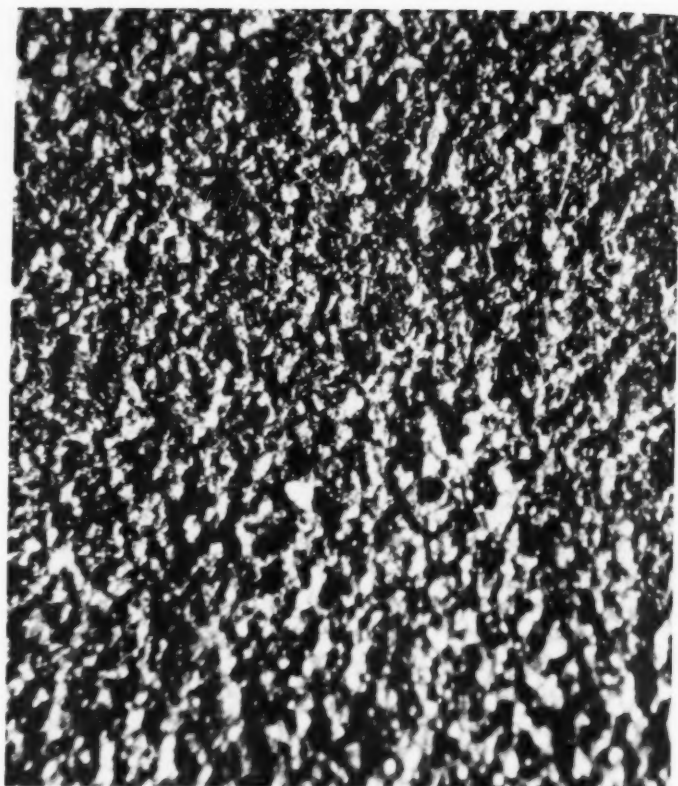


FIGURE 11
Grain Produced with Number 220 Abrasive
on Aluminum Metal (50x)



FIGURE 12
Zinc Metal with Number 0 Grain (50x)

ANNOUNCING
A NEW
OFFSET PAPER



By Ewing Galloway, New York City

DE VINNE SMOOTH

Ask us for the name of our distributor in your territory. DeVinne Smooth, as results show, is a new and superior paper for offset printing. The paper is strong and is tub-sized for pen and ink impression. Observe particularly the finish of the sheet, its opaqueness, strength, and the beautiful white which will remain outstanding characteristics under any comparisons you make. Write for samples and information about DeVinne Smooth, a new paper for offset printing.

CROCKER-McELWAIN COMPANY
HOLYOKE, MASSACHUSETTS

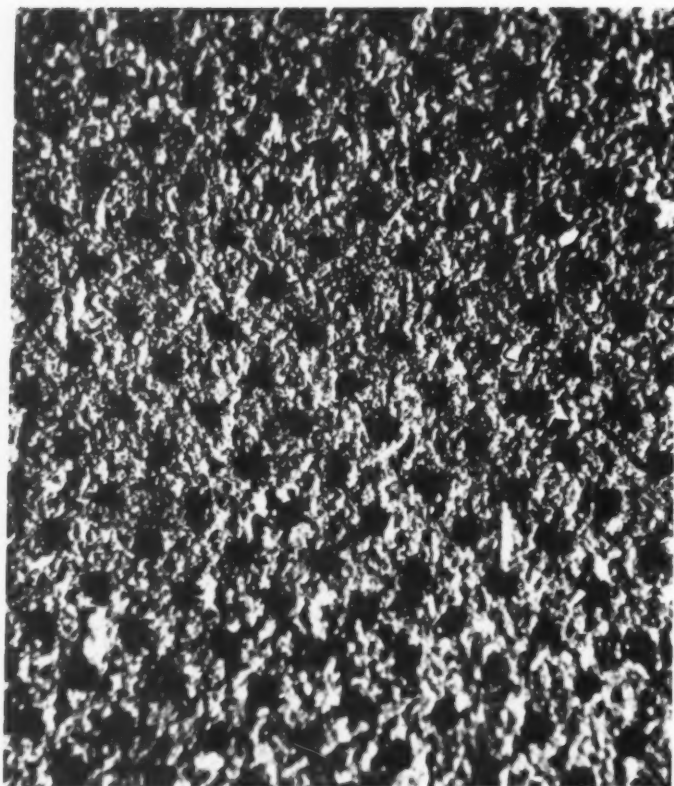


FIGURE 13
Zinc Metal with Number 000 Grain (50x)

of fine detail than we had anticipated. To quote our press-room foreman, "It is the answer to a pressman's prayer" as regards press manipulation.

As a means of comparing the relative fineness and depth of the grains produced by the above procedures we include figures 12 and 13. Figure 12 is a "standard" No. 0 grain which



FIGURE 14
Lithographic Stone Surface (50x)

we purchased before processing our own plates. Figure 13 is a No. 000 grain showing the relationship between grain size and a 150 line screen highlight half-tone dot.

Figure 14 is the surface of a Lithographic stone polished with No. 90 pumice. No "grain size" is visible at this magnification.

Dramatic Story of Research

The research side of industry—that fascinating world that has brought us many of today's modern conveniences—is ever on the alert for new processes, new and better materials. In the graphic arts this is as true as in other industries.

One dramatic story of research achievement, for example, was revealed at the recent annual convention of the Sam'l Bingham's Son Manufacturing Company, Chicago, makers of printing rollers. As a result of the need for materials capable of keeping pace with modern production demands and new high-speed presses, this organization developed a special composition—non-meltable and elastic—for use on high-speed presses and under other conditions of unusual stress and strain.

From the Bingham research laboratories also came Litho-Print, described as a "new and unique material especially suited for offset purposes". Much secrecy surrounds the formula for the compound which composes Litho-Print. It is not leather, rubber or vulcanized oil. Instead, it is a chemically compounded material designed to meet all the requirements of fine offset work.

Western Lithographer Prepares New Sample Kit

Part of the aggressive sales promotion campaign recently inaugurated by Ralph Printing Company, Omaha, Neb., consisted of a colorful advertising kit showing the varied applications of photo-lithography. The kit and its contents represent a fine demonstration of the potency of the process this concern is pushing.

Featuring a colorful front cover is the legend, "Modern Business Sells with Offset". Effective sales ammunition backs up this contention by demonstrating a number of different pieces prepared and produced entirely in the Ralph plant.

For Quick - Economical - Sure Results

Use a classified ad in

THE PHOTO-LITHOGRAPHER

THE CHOICE OF TRUE CRAFTSMEN

✻ IDEAL ROLLERS • IDEAL ROLLERS • IDEAL ROLLERS ✻

IDEAL ROLLERS • IDEAL ROLLERS • IDEAL ROLLERS



IDEAL ROLLERS • IDEAL ROLLERS • IDEAL ROLLERS

✻ IDEAL ROLLERS • IDEAL ROLLERS • IDEAL ROLLERS ✻

Five hundred years ago a craftsman struggled with crude presses, hand-hewn type, and leather balls for distributing inks, in an effort to develop printing into a fine art.

Today the modern craftsman is just as eager to uplift the quality of his workmanship—but under entirely different conditions. Now he is aided by the finest mechanical equipment and Ideal rollers for smooth, reliable ink distribution. Both are essential.

The man who wants the best knows that Ideal rollers possess all of the qualifications for proper ink distribution and water control, resulting in the production of uniform lithography—a quality desired by every true craftsman in this industry.

Two large factories equipped with complete laboratories are dedicated to the service of building rollers to adequately meet the requirements of the most exacting craftsmen.

Sales and service offices in principal cities

IDEAL ROLLER & MANUFACTURING CO. CHICAGO
NEW YORK

THE POSTER STAMP VOGUE

Commercial Application of a Widely Practised Hobby Opens Up New Fields for Profitable Lithographic Sales

BY LEON H. LEWIS

Sec'y. National Poster Stamp Society

A popular magazine recently carried the story of a man who had accumulated a collection of 28,000 paper match books. The producers of a brand of safety matches cite the case of another man who had retrieved from their match boxes some two thousand or more covers of different designs. The collecting instinct is as old as the human race. Postmaster General Farley has found a way of capitalizing on it, and thereby increasing postal revenues, by bringing out a succession of new designs.

As long as human nature remains, there will be millions of eager collectors looking for new objects upon which to expend their energies. Right now picture cards showing movie stars, aviation heroes, baseball players, magic tricks and even playing cards are being avidly collected from gum and candy packages and in exchange for wrappers and carton tops. There is now strong indication of a revival of interest in poster stamps, the collection of which swept Europe and America in the decade before the World War.

This collection hobby spread to England and then all America succumbed to the new pastime. Millions of children, and adults too, became inoculated with the fever. Vast numbers of collectors were on the lookout for new acquisitions and enterprising advertisers supplied the demand. A new industry sprang up to produce poster stamps and albums.

American artists did themselves proud in creating original designs, less conventional, and, to the American eye, more attractive than European designs. Many a twenty-four sheet poster, or essential parts of them were reduced to these little bits of gummed paper for permanent lodgment in the albums of collectors.

Series for Utility

Fred G. Cooper, for example, made a notable series of poster stamps for the New York Edison Company. He also made the "Thrifty Alexander Series" for a financial advertising concern. In it he accomplished the difficult feat of advancing his character one year of age through each of fifty-two drawings. Other distinguished artists and many of lesser fame expressed their skill in designs for commercial advertisers which found a ready outlet among consumers.

Numerous cities, such as New York, Cleveland, Dayton, Minneapolis, St. Paul and others, had their notable architecture and beauty spots immortalized in artistic, colorful poster stamps which found their way into all parts of the country. Railroads used poster stamps extensively to advertise their scenic attractions. Many a convention was promoted

through this means and countless uses were found for these little oblongs of flaming color.

The widest use of poster stamps came about through their adoption by hundreds of commercial concerns, and millions learned from poster stamps of the charm, usefulness and wholesomeness of the wares of alert advertisers. Any concern with goods or services to advertise found this an expressive medium.

The collection of poster stamps became a national game, not equaled before or since except, perhaps, by the jig-saw puzzle, which took possession of the country in recent years. And now that the jig-saw vogue has subsided, the oncoming poster stamp collection vogue may offer a new challenge to millions seeking enjoyable diversion.

The poster stamp has great educational possibilities. The catalog of an enterprising collector, issued about 1916, shows series advertising the Panama Pacific Exposition Indian subjects, the ships of the United States Navy, German military uniforms, fairy tale characters, and an endless number of educational subjects. Steamship companies took collectors around the world on these little magic carpets with gummed backs.

Educational Qualities

During the poster stamp collection vogue of the pre-war era in response to the universal urge for "joining" something, especially among children, numerous clubs or leagues were formed, the members of which procured poster stamps issues, in series or singular, and exchanged their duplicates among fellow collectors. Some of these clubs reached many thousands in membership. Just as Walter Damrosch, through his radio broadcasts, has taught an appreciation of music to millions of people, so the poster stamp, through its enormous channels of distribution, can be a large factor in teaching the American people to appreciate art.

When the country entered the war the collection of poster stamps gave way to that of war savings stamps, and advertisers generally discontinued their distribution, centering their efforts on strictly essential enterprises designed to help win the war, but not altogether. Each year millions of anti-tuberculosis seals, little sisters of the poster stamps, have been distributed. Many million portraits of Washington, on gummed paper were distributed in commemoration of the two hundredth anniversary of his birth. During the years when the poster stamp collection has not maintained the aspects of a vogue, other uses have been found for these tiny posters. A poster stamp for example, advertises the State of Minnesota as a year-round resort.

There are signs which indicate that there is now a ren-

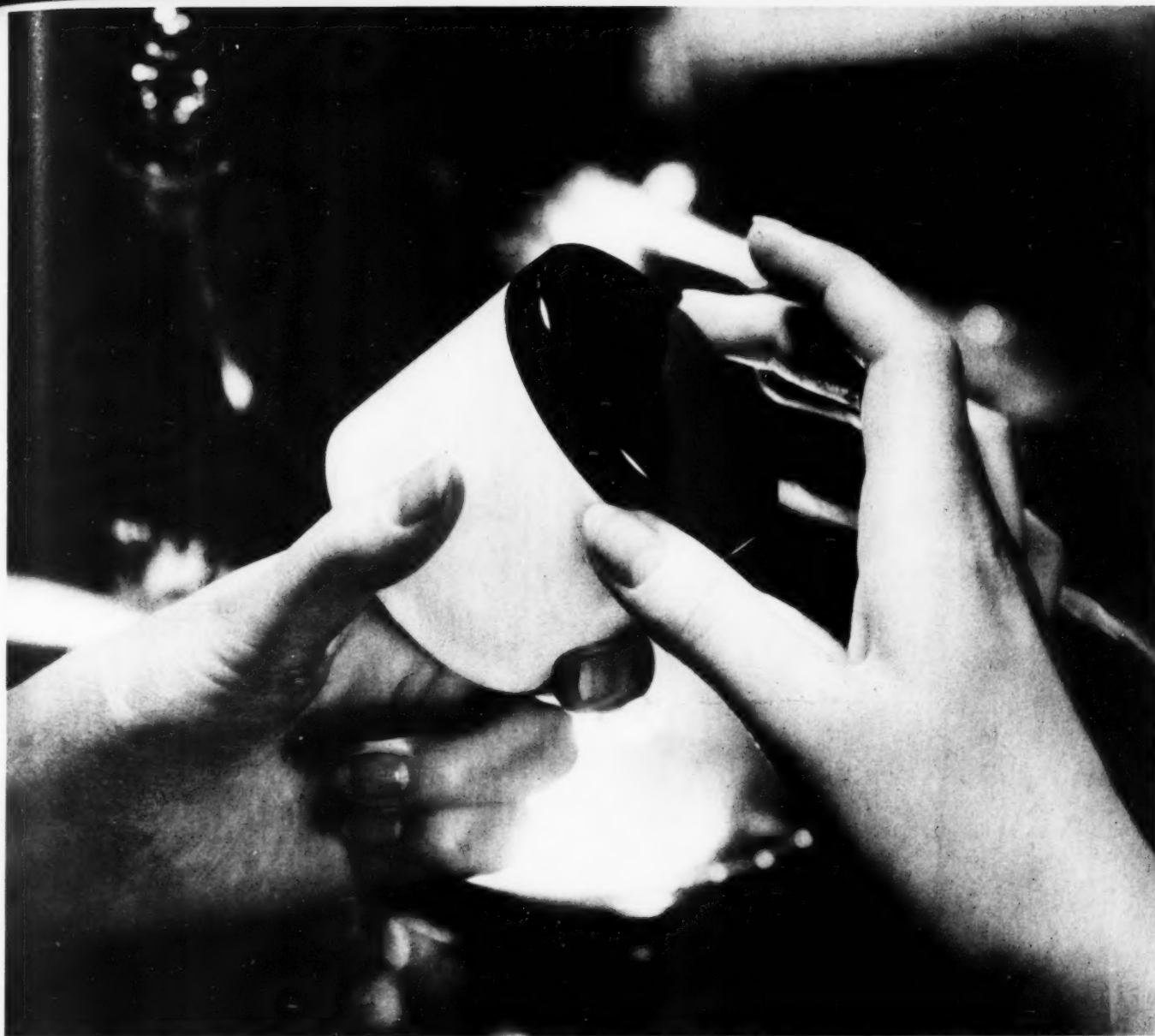


Photo by David W. Fletcher of Underwood & Underwood, for Hazel-Atlas Glass Co.

The skill of the ablest photographers, writers and producers of effective printing is matched...and supplemented...by Cantine's skill in producing brilliant coated papers of "diamond-blue" whiteness and "blue-diamond" quality. For finest results, specify...always...a *Cantine* coated.

THE CANTINE AWARDS

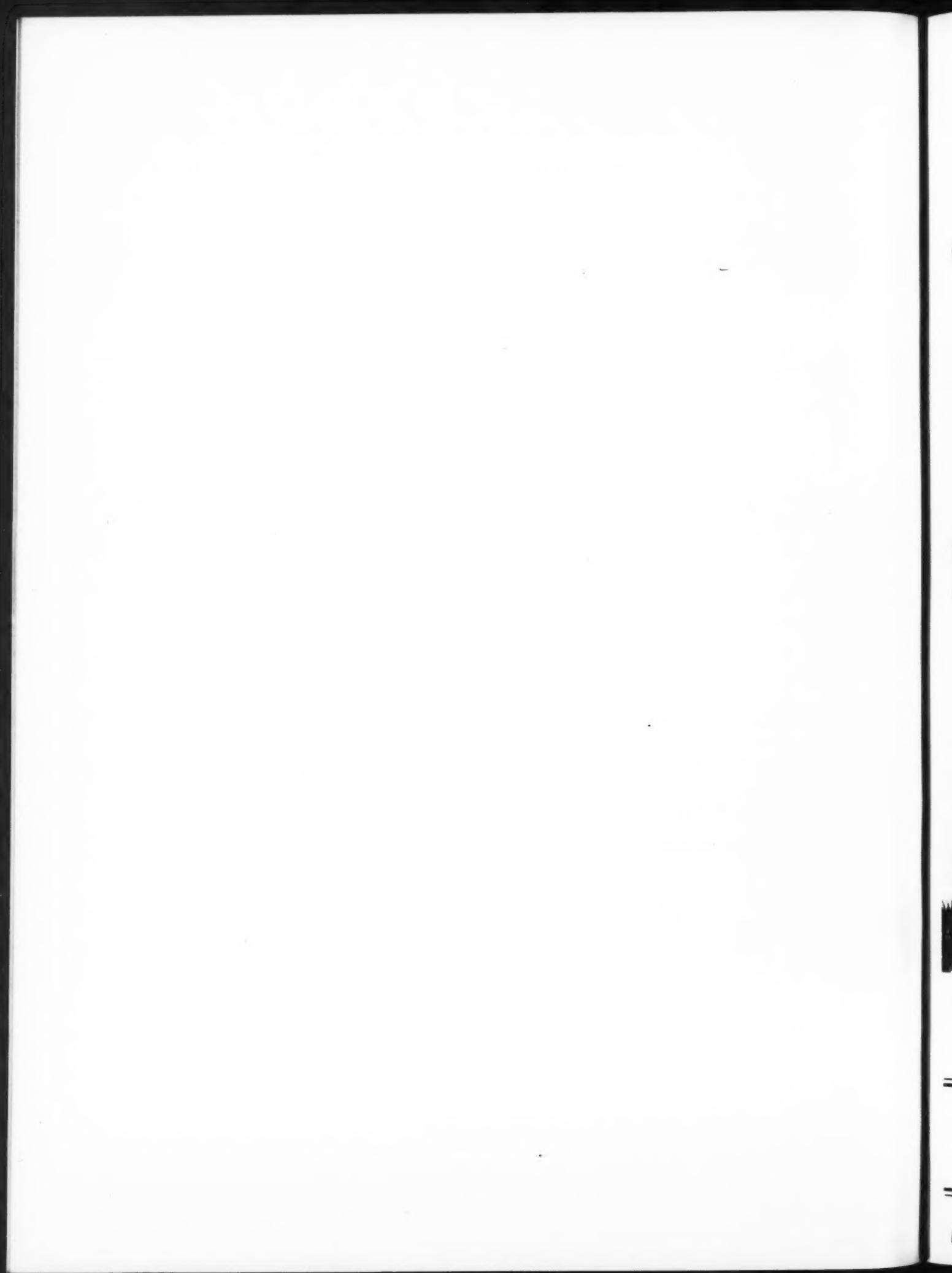
High honors are given to those who show greatest skill in producing effective printed matter. Send specimens of all jobs you produce on Cantine Papers —to The Martin Cantine Co., Award Division, 41 Park Row, New York City.



Ask your distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information," showing specimens of grades for all requirements. Or write THE MARTIN CANTINE COMPANY, Saugerties, New York, Specialists in Coated Papers since 1888.

Cantine's

COATED PAPERS



FOR INCREASED SALES

CUT-OUTS

CUT-OUTS ARE OFTEN MORE EFFECTIVE
THAN AN EXTRA COLOR & COSTS LESS

Note the Difference in
**ATTENTION
GETTING VALUE**

The CUT-OUT idea
attracts more favorable
attention than the
Square Piece

OUR SERVICE CONSISTS OF
DIES, DIE CUTTING
MOUNTING
& FINISHING
TO THE TRADE



Advertisers Prefer

WINDOW DISPLAYS—COUNTER CARDS AND DIRECT
MAIL PIECES THAT ARE DIE CUT

SERVICE DIE CUTTING CO.
Walker 5-3853 155 Sixth Avenue, N. Y.

assistance of the poster stamp, and for good reason, because this medium plays an effective role in merchandising and advertising plans. Already some advertisers in search for novel premiums are considering poster stamps and albums in which they may be preserved for advertising purposes. Several national advertisers are offering, in their radio programs, foreign and domestic postage stamps.

American advertisers, industries, institutions profiting by nation-wide promotion, are overlooking a good bet in not recreating the poster stamp hobby, which like many another inexpensively produced package premium can be made a great sales puller. We often will go out of our way to indulge in a hobby where we would hesitate to spend a thin dime otherwise.

To keep these poster stamp, in the buyer's hand the logical medium is a gummed label, ready to stick into a poster stamp book. The stamps stuck up in a collection book are most alluring, and develop a strong incentive to increase the collection. Therein lies their sales developing power.

Colorful poster stamps, designed by able artists can be used to sell candies, cigarettes, soaps, any number of low priced

repeat sales articles, if the premium offer is fully exploited. An idea is to offer a collector's book for so many wrappers or cartons, and as the collector already has that many stamps accumulated for his book, it starts him off right happily toward increasing his collection.

Prizes might be offered for complete sets of stamps issued by a manufacturer. Let us assume that 4 sets of 25 stamps are issued, for a 5c article. Five dollars worth of goods are sold and a prize of five or ten packs of the product, redeemable at the dealers, would be an incentive to any youngster.

The costs of production is very low when you figure that 25 poster stamps can be produced on the size of a gummed sheet equal to one page of *THE PHOTO-LITHOGRAPHER*. Firms such as Heinz of Pittsburgh might issue a list of their 57 kinds of products and offer a premium for each complete collection of poster stamps of their goods. This would naturally require the prize winner's purchase of 57 kinds of Heinz's products. Proctor & Gamble can offer 20 or more products on poster stamps. Palmolive might present views of countries from whence their products are gathered.

Recognized As Valuable Medium for Education

Recognition of *THE PHOTO-LITHOGRAPHER* as a valuable educational medium has been aptly indicated by lithographers in all parts of the country who have been sending in subscription orders at a steadily increasing rate. During the past month alone, for example, 142 new subscribers were added to the publication's paid list.

Many supply manufacturers, paper distributors and others interested in cultivating the lithographic field have made provisions for every one of their salesmen to receive a copy of *THE PHOTO-LITHOGRAPHER* every month by entering special group subscriptions. Details of this arrangement may be obtained from the publication's offices.

Separation and Gradation in Halftone Reproduction

Improved results in halftone reproductions are claimed by The Bassani Processes, Inc., New York, through the use of specially developed photographic apparatus. A booklet may be secured from this concern describing the functions and scope of its equipment.

In the making of half-tone negatives to be used in the production of plates, many of the higher tones of the picture are built up in back of the opaque rulings, the major portions of which compose the half-tone screen. The proper separation, gradation, and detail of the picture have therefore long been a problem with those concerned with reproduction, who have had to depend on the light and detail of the picture spreading under the opaque ruling of the screen," says the manufacturer.

"The purpose of the mechanism in the Bassini Half-tone Camera is to rotate the transparent squares of the half-tone

screen around their own center, thus displacing the shadow caused by the opaque lines of the screen. This permits the rays of light reflected from the various tones of a picture to pass unobstructed to the surface of the photographic plate.

"The advantage of rotation over the non-rotating method is improved tone gradation over the entire range of tones from black to white. It is therefore especially valuable in completely eliminating the stipples from the white of a picture in the half-tone negative. By rotation, the track of light can be carried through any part of the transparent squares or opaque lines of the screen. Therefore, perfect control of tones in the half-tone negative is assured."

The apparatus can be installed on a Wesel, Levy or Robertson camera.

Gillies Gothic Features This Month's Front Cover

Credit is due The Bauer Type Foundry, Inc. New York, for the cover lay out of this month's issue of *THE PHOTO-LITHOGRAPHER*. Gillies Gothic, the popular new type face sponsored by Bauer is used for the publication's name.

The effective use of this type illustrates the distinctiveness that can be imparted with an all-type layout.

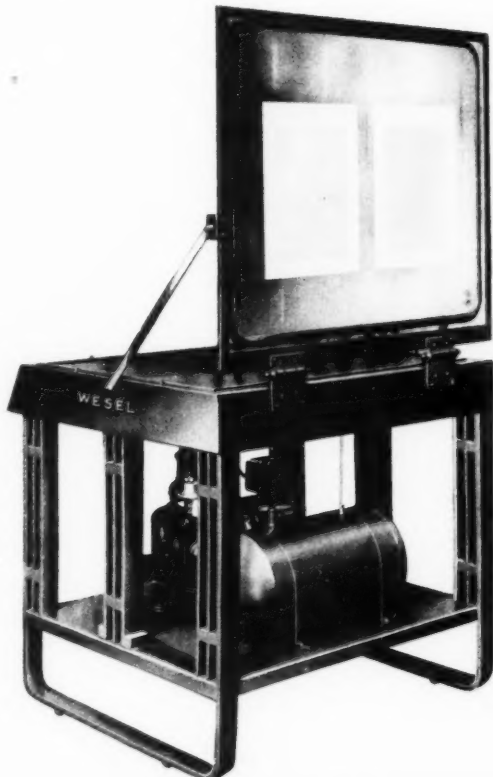
A Reliable Guide

to the best services, supplies and equipment for photo-lithographers . . . The "WHERE-TO-BUY-IT" Section which appears in this publication every issue.

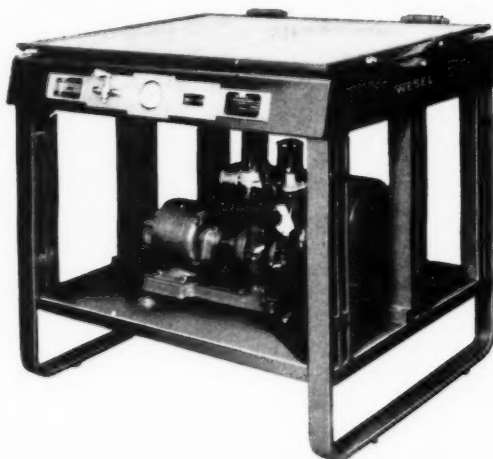
Turn to it now.

WESEL PATENTED VACUUM PRINTING FRAMES

Makers of complete line of photo-lithographic plate-making equipment. Over 75 plants Wesel equipped during the past two years.



Open View of Wesel Vacuum Printing Frame



Closed View of Wesel Vacuum Printing Frame

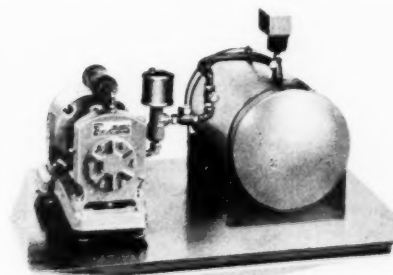
THE Wesel Printing Frame delivers contact between negatives and sensitized material in approximately two seconds and without the use of hooks, clamps, or fastenings of any kind. The new vacuum reserve tank is automatically exhausted of its air content, thus upon opening vacuum valve, the air is instantly exhausted from blanket to vacuum reserve tank.

When the pressure reaches the minimum point, the vacuum control mechanism automatically starts vacuum pump and motor, thus again exhausting the air content of the reserve tank. The operator turns on the electric power in the morning and the machine operates automatically during the day without further attention to the power plant.

Illustrations indicate the method of construction and operation. The entire mechanism is contained within one integral unit, easily moved about the plant to suit the operator's requirements.

Another new feature is the use of a special new "quartz crystal" glass, developed in Wesel laboratories. Under test, this affords 25% faster exposure. It is not ordinary plate glass, but is free of all foreign substances such as iron and other oxides, which otherwise have a tendency to retard light action and create distortion.

Motor and pump are built into one integral unit on a single metal base. This base is supported by a series of compression springs, eliminating all noise and vibration. Entire unit is all metal construction; made in 24 x 30" and 30 x 42" sizes. It is convenient and accurate for all kinds of intricate printing of single and multi-register work.



Power Unit for Wesel Vacuum Printing Frame

WESEL MANUFACTURING CO.

FACTORY: SCRANTON, PENNA.

CHICAGO OFFICE:
201 N. Wells Bldg.

SAN FRANCISCO OFFICE:
545 Sansome St.

NEW YORK OFFICE:
55 West 42nd St.

TORONTO OFFICE:
58 Hubbard Blvd.

HAMMERMILL FORM IMPROVEMENT RECORD

Recommended by The Hammermill Survey of Business Practice—"Improved forms mean improved work."

This tabulation constitutes a valuable record of your printed forms, as well as an effective means of conserving ideas for form betterment. No suggestion should go unheeded, for even the smallest improvement, multiplied by the many times a form operation is repeated, may well effect worth-while changes in your methods of working. We gladly contribute this means to your more effective use of printed forms.—Hammermill Paper Company.

Whenever a change or possible improvement in one of these forms is suggested, make a note of it immediately, either on the master copy of the form included, or on a slip of paper to be attached to it. Whenever it appears that a form needs to be improved in some particular, but the exact nature of the change is not apparent, make a check mark, in the appropriate column to the right, as a guide to future study of that form. Otherwise, many worth-while changes will be overlooked or forgotten.

As a means of identification, pencil, on the upper right hand corner of each form, the number of the line on which it is recorded.

Check needed improvements in these columns.

| Form Number | Title | Requirements for Year | Paper Now in Use | | | | | Check needed improvements in these columns. | | | | | | | | | | | | | Estimated Dates for Reprinting | | | | | |
|-------------|-------|-----------------------|------------------|--------|-------|--------|-------|---|--------|-------|--------|-------|-----|------------|-------------|-------------|-----------|---------------|-----------------|--------------|--------------------------------|--|--|--|--|--|
| | | | Size | Weight | Color | Finish | Grade | Size | Weight | Color | Finish | Grade | Ink | Typography | Handwritten | Typewritten | Reference | Transcription | Recurring Items | Unclassified | | | | | | |
| 1 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 6 | | | | | | | | | | | | | | | | | | | | | | | | | | |

"Improved Forms Mean Improved Work"

The thirteen subject heads below correspond to the heads of the thirteen numbered columns on the face of this folder. The first twelve heads indicate the points at which, according to the findings of the Hammermill Survey of Business Practice, forms most frequently need improvement. Therefore, a critical study of each form, point by point, will usually bring about improvements that are well worth while. The master copies which are filed in this folder-envelope should, preferably, be filled in. A filled-in form will frequently suggest improvements that would not be apparent in a blank form.

It has been found good practice to begin by reviewing each form briefly on the twelve points, checking any which seem to offer opportunity for betterment; and then to proceed, with these checks as a guide, to work out the improvements in detail. If the latter work needs to be postponed, the check marks will remain as a permanent reminder.

Column "13" may be used to indicate need for improvement at points not covered by the classification. Marks in this thirteenth column should be supplemented, of course, by an explanatory notation on the form, or on a memo attached to it.

- Size of Paper:** Is it the size best suited to the form?
Will it fit in standard size files or binders?
Does it cut economically from standard size stock?
If to be typewritten, will it fit in the typewriter without readjustment of paper grippers.
- Weight of Paper:** Is it the weight best suited to the handling the form will receive?
Is the weight right in relation to the number of carbon copies to be made?
Suggested weights for Carbon Copies, when used with medium or hard typewriter platen: Six copies or over, substance 13; up to five copies, substance 16; one or two copies, substance 20, if desired. For file copies for circulation or frequent handling: substance 24.
- Color of Paper:** Can colors of paper be used advantageously?
1. As a signal to (a) Speed up routing, distribution, sorting, or finding; (b) Designate departments, branches, or other divisions of a business; (c) Indicate days of the week, months, or other divisions; (d) Distinguish manifold copies from each other; (e) Call attention to "rush" orders, or other special communications.
2. To increase attention-getting value.
3. To add a note of distinction or attractiveness to a billhead or other "outside" form.
4. To reduce eyestrain.
- Finish of Paper:** Have the surface qualities, in relation to its use, been considered? For "outside" forms, finish may be selected for its attractiveness.
- Grade of Paper:** Is the paper of a quality consistent with the requirements and with the importance of the work? Is it always available here or in branch offices?
- Ink:** Can certain colored inks, green, for example, be used to reduce eyestrain?
Can an additional color be used to direct special attention to part of a form, or to an important note or set of instructions?

Can color be used to enhance the attractiveness or publicity value of an "outside" form?

- Typography:** Is the type legible and clear?
Is legibility obtained without undue sacrifice of valuable space?
Do the various sizes of type used indicate the relative importance of the text?
Is the type pleasing and appropriate to the purpose?
- Handwritten:** Will the form be filled in by hand with pen or pencil?
If so: (a) Study space requirements. Write or have written maximum-sized entries as a basis for space allotment.
(b) Find out whether writing will be hurried or deliberate; the former requires more space.
- Typewritten:** Will it be filled in on the typewriter?
If so: (a) Study space requirements. Have the maximum-sized items written out when practicable.
(b) Consider width of forms in relation to other forms or papers which will be used with the same machine.
(c) Arrange items horizontally when possible, because of the greater ease and speed with which they can, as a rule, be written across the sheet.
(d) To simplify correct spacing, use a Hammermill Form Printing Order Sheet*
- Reference:** Do the various items on the form stand out in their proper relative values, so as to make filling-in and reference as easy, rapid, and accurate as possible?
Are some items of major importance for sorting and reference?
If so place these important entries, when possible, near the upper right hand corner, the most valuable space, for reference, on the form.
- Transcription:** Will data be transcribed from this to other forms, or from other forms to this?
If so: (a) Study the forms and use the same arrangement of items, if possible, so that quick and accurate transfer of the data can be made.
(b) Try to locate each transferable item so that it stands out clearly and distinctly.
- Recurring Items:** Do the same data or answers recur frequently?
If so: (a) Frequently recurring answers may be printed in and indicated by check marks or otherwise; a blank space may be provided for variable or unclassifiable answers.
(b) The same method may be used to encourage definite and specific answers.
- Unclassified:** Check marks in column "13" should indicate need for improvement at points not covered by the foregoing classification. Under this head, for example, would come improvements involving changes in the system. In each case a notation on the master form, or attached to it should explain the nature of the change desired.

*Copies of the Hammermill Form Printing Order Sheet will be sent free to responsible persons, on request to Advertising Department, Hammermill Paper Company, Erie, Pa. State the number of forms you are revising.

LITHOLASTIC INKING ROLLERS

dependable and economical

Oils and driers have no effect whatever upon these rollers. They are likewise unaffected by temperature changes. No swelling or stickiness develops, no shrinkage, no oil penetration at the ends.

In addition to being oil-proof, the LITHOLASTIC surface material is tough and highly resistant to abrasive wear.

LITHOLASTIC ROLLERS—made by the makers of Vulcan Offset Blankets, which are used by a majority of Lithographers throughout the country. A booklet on Vulcan products will be sent on request.

VULCAN PROOFING COMPANY

Fifty-eighth Street and First Avenue, Brooklyn, New York

Pacific Coast Representative: RALPH LEBER CO., Inc., 426 Polson Bldg., Seattle

Southern Representative: HI-SPEED ROLLER COMPANY, New Orleans

BRILLIANT FUTURE PAINTED FOR OFFSET

A glowing picture of photo-lithography's expansion during the next few years has been painted by George H. Moore, State Printer of California, who expressed himself as follows:

"Offset will surely revolutionize the printing industry, and tomorrow's commercial shop will be entirely changed from the present set-up as we know it. I predict that the modern plant will be sans type, imposing stones, lead and rule cases, and the countless pieces of equipment that now clutter up shops.

"To replace this array of obsolete equipment will be fonts of paper type of but one size. Such type may now be purchased in books of 1,000 letters of the complete alphabet. Due to photography, the type may be reduced or enlarged to any desired size. Thus a letterhead may be produced with 24 point for the main line, 12 point for the business designation, eight for the firm names, six for telephone number and address, and ten point for the date line.

"An ordinary junior clerk may set the paper type and space it. When produced on the offset, you will have a letterhead that will pass for the finest art of the art preservative of all arts—and not a line of real type, not one lead or rule. No form to lock up, no proof to pull, no make-ready, no form to tie up, lock up, or distribute. And no storage space necessary.

"If you want to keep the 'job standing', just file away the thin metal plate in an envelope. No wonder the offset is crowding the letter press away back in the rear.

High Press Speeds

"I sincerely hope that all of my predictions regarding the printing office of the future are all wrong. I'd like nothing better than to feel discredited for these long-distance views. But you can't get away from the fact that offset presses now produce printing at the rate of 5,000 impressions per hour, whereas the average cylinder press can't exceed a speed of 1,400 per hour.

"The same thing holds true regarding platen presses. A 10x15 unit will average 2,500 an hour; a Multilith will pound away at 6,200 an hour. Consider hour costs, and you will have the printer's answer to the prayer for more speed, better printing, cheaper operation—and more profits.

"Here's where the offset shines when it comes to reproducing tabular matter. You know that cost of proofreading is an almost prohibitive item on account of the nature of the work. Reader and copy holder devote many hours to scanning such proofs, for an error in figures will raise particular hell. Done on the offset, where the original copy is photographed, there is no chance of error.

"Consider the plight of the photo engraver, and then thank whatever lucky stars you believe in that you're not in this business. The last budget produced by the State Printing Office contained illustrations that would have cost some \$800—if they were in half-tones. Offset cut the cost to about \$150. Incidentally, two years ago that same budget cost \$10,000,

for it is a mass of tabular matter. This year the budget cost around \$6,000.

"I'd like to tell you about a quarter card job done at Stockton last winter. Mills College sent its choir to that town and on the quarter card it wanted the picture of a soloist. There was no cut. All of the printers bid the regular price, adding \$4.50 for the half-tone. The Multilith shop added \$3.00 for the cut and got the job and made a nice profit. It cost \$1.00 to produce the cut.

"Listen to this tale comparing offset to letter press. Sunset Press, San Francisco, has been printing a three-color label job for a soap company for 10, these many years. It was done on a large Miehle and run many up. The three forms required about six hours each for make-ready and register. During that time—eighteen hours on the three runs—the press was tied up, the pressman and his assistant were not producing, and when finally ready to go, the press averaged 1,400 an hour.

"The job was switched to offset, and here's the result. Less than an hour was required to make-ready and register and when ready to go, the press was stepped up to 4,400 per hour.

"You've all seen the chain stores' windows displaying huge printed forms of week-end bargains. Know how it's done? The original three column ad is 'blown-up' to the required size, and you have a whale of a poster that brings out the stud-horse prices up to 108 points in colors. Try to match such work on letter press.

"Here's another sample of the way the printing industry as we know it is going into the discard: During the recent session of the legislature it was my duty to get out a Mother's Day program from a joint session of Senate and Assembly.

"I was given carte blanche on the order. I tried to do something really nice. Special stock to take two half-tones of 133 screen was ordered from San Francisco—and when it arrived it was rough finished. Such half-tones would look like lighthouses in a pea-soup fog. What to do? Well, we rushed the job into the offset department and for \$3.00 made direct pictures. The half-tones cost \$11.00.

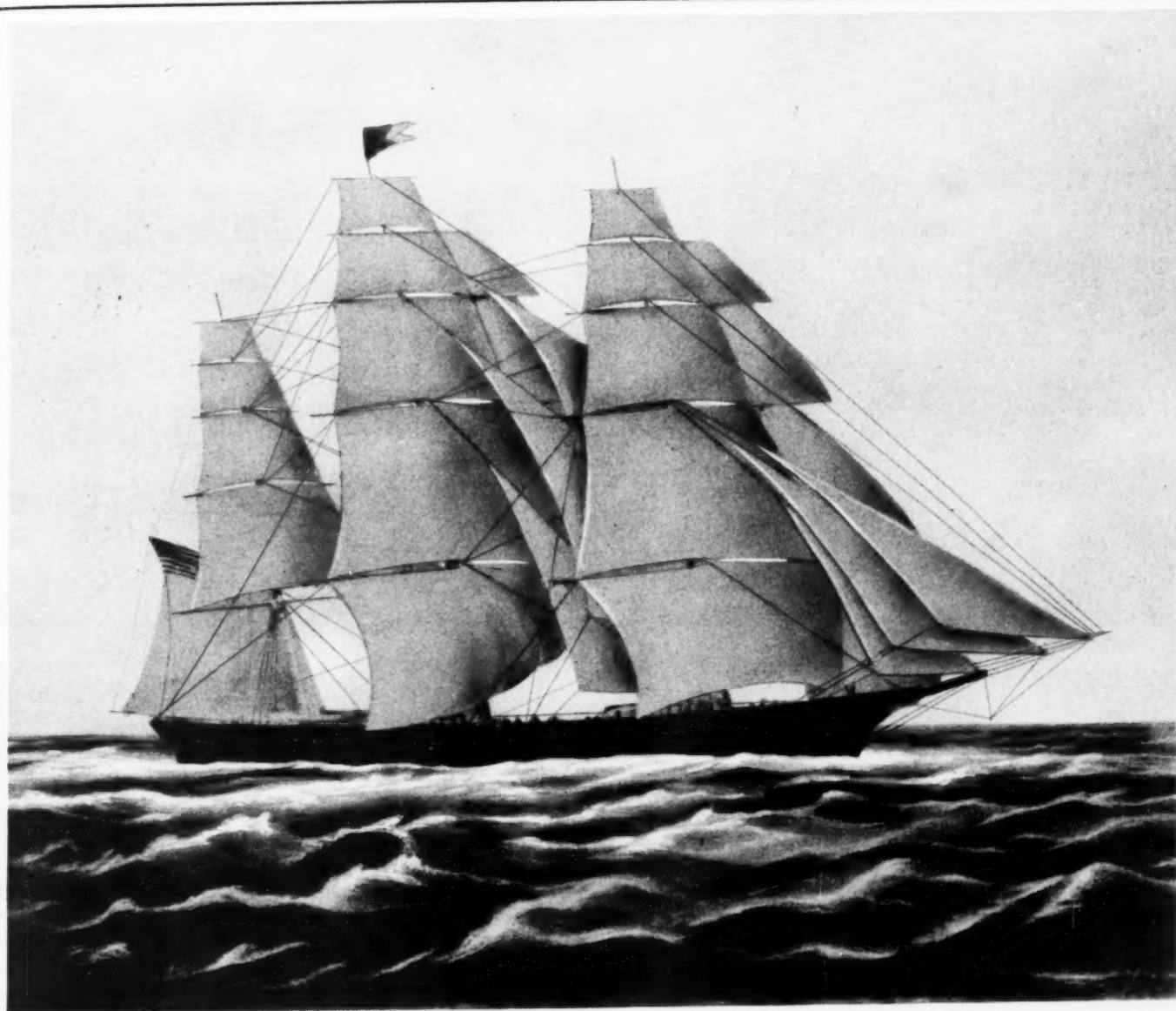
"It was the finest piece of printing ever produced in the State plant. It was such a swell job that a couple of chiselers swiped a number and sold them at a dollar per copy.

"I urge every country printer to investigate the offset press right now. It will soon dominate the industry. Present equipment will not be worth the well-known tinker's dam. I hope I'm wrong in making such a forecast. But we are faced with facts. You can't stand in front of progress. Better get on the offset band wagon or it will run over you."

A Reliable Guide

to the best services, supplies and equipment for photo-lithographers . . . The "WHERE-TO-BUY-IT" Section which appears in this publication every issue.

Turn to it now.

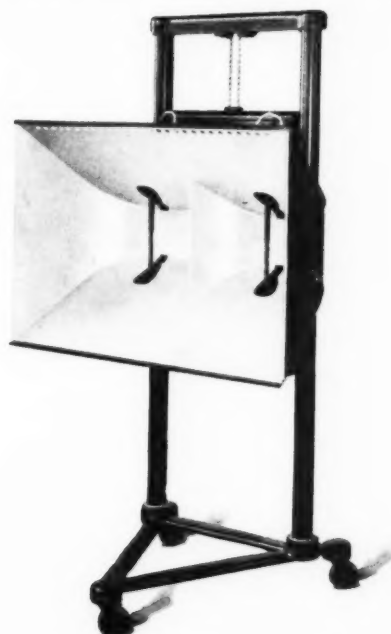


Lithographed in 1936 by the Printing House of William Edwin Rudge

Originally Lithographed by N. Currier in 1852

The Flying Cloud

Lithographed in one impression in Sigmund Ullman's Offset Essyew Green ink—the newest development from the laboratories of the concern which created Doubletone inks.



Why Are Macbeth Lamps Used In Most Plants?

①BVIOUSLY, Macbeths have something. You can, of course, bring up the highlights and shadows with any type of camera lamp. But, those elusive middle tones! That's where Macbeths shine. Result, brilliant contrasty negatives.

Illustration shows our new type B16 printing lamp, the world's best. Covers better the edges and corners of the large frames. No halation. No fuzzy edges.

You can have glass diffusers on any Macbeth lamps, if you want them.

Macbeth Arc Lamp Co., Philadelphia, Pa.

Macbeth

World's Standard Photo Lamps

Ten Commandments

This year marks a quarter century since Joseph H. Appel, of John Wanamaker's, New York, first published his "Ten Commandments of Advertising." As a merchandising credo, these precepts are as pertinent today as they were then. They read as follows:

- 1—Thou shalt have no other gods in advertising but TRUTH.
- 2—Thou shalt not make any graven image of Wealth, of Power, of Station, and thou shalt not bow down thyself to them nor serve them except with Honor.
- 3—Thou shalt not use the power of advertising in an unworthy cause or in behalf of unworthy goods.
- 4—Remember the working day to keep it holy.
- 5—Honor thy business and thy advertising, that they may honor thee, and thy days of usefulness may be long upon the land.
- 6—Thou shalt not kill fair competition from without nor ambition from within your organization.
- 7—Thou shalt not lie, mis-state, exaggerate, misrepresent,

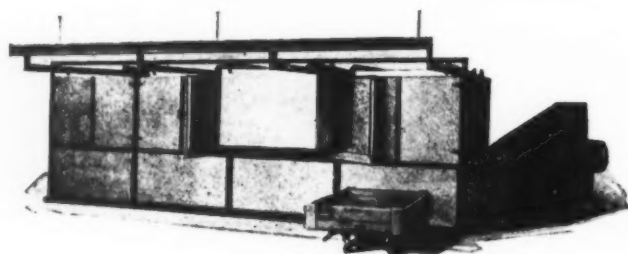
nor conceal; thou shalt not bear false witness to the public, but thou shalt be fair to thy Merchandise.

- 8—Thou shalt not steal by false pretense in statements, spoken, written or printed.
- 9—Thou shalt not permit adulteration nor substitution in advertised goods.
- 10—Thou shalt not covet, nor imitate, nor run down thy neighbor's business; thou shalt not covet, nor imitate, nor run down thy neighbor's name, nor fame, nor his wares, nor his trade-mark, nor anything that is thy neighbor's.

Photographs Inspire Faith

Photographs tell a complete story. An artist may err or overlook essential details, but the eye of the camera is ever accurate. Thus photographs are the most effective and trustworthy of teachers. Train buyers to use your product correctly—not by wordy explanations, but by a series of action photos. And let photos add believability to your sales message. Photos inspire faith and faith moves merchandise. Photos tell the truth.

The Southworth Simplex ... CONDITIONS Paper Accurately!



4 Compartment SOUTHWORTH SIMPLEX.
Capacity 60,000 sheets per 8 hours

SOUTHWORTH also manufactures Humidifiers, Universal Paper Joggers, Holdfast Hangers, Punching, Round Cornering and Perforating Machinery of all kinds. Special Machines are built to individual order.

MUCH of your work is of a specialized type that requires accurate paper conditioning. But you must have a paper conditioner that not only does the work efficiently but at a minimum of production cost. THE SOUTHWORTH SIMPLEX, made of the finest materials coupled with SOUTHWORTH high quality workmanship, offers you maximum efficiency at low upkeep cost. Write us *today* for further information, prices and list of satisfied users. THE SOUTHWORTH SIMPLEX guarantees *you* satisfaction.

Southworth Machine Company, Portland, Maine



CONSULT *Your Copy*



of this portfolio of INTERNATIONAL *Mill Brand* PAPERS for photo-offset printing. It gives you many ideas which you can use profitably. The colors, textures and finishes, of the four papers demonstrated, will widen your range for versatile production of distinctive photo-offset.

INTERNATIONAL PAPER COMPANY

220 EAST 42ND STREET, NEW YORK, N. Y.

Makers of LEXINGTON OFFSET, TICONDEROGA TEXT, CHAMPLAIN TEXT
AND ADIRONDACK BOND FOR PHOTO-OFFSET PRINTING

The Story of **LITHOGRAPHY**

Told by Its Inventor
Alois Senefelder

Relive this thrilling story of achievement through the eyes of the genius who laid the foundation for a great, world-wide industry.

TELLS—The background of the inventor; his trials, tribulations, fight for recognition; the birth and development of the process' commercial side. Presents a vivid picture of business methods and procedure in eighteenth century Europe.

ALSO CONTAINS—A comprehensive textbook on lithographic technique, including the detailed instructions, suggestions and observations of the man who actually invented the process.

228 PAGES
BEAUTIFULLY BOUND
GOLD-STAMPED COVER

A Fascinating,
Practical Book
That Should Be
Owned by Every

**LITHOGRAPHER
SALESMAN
PAPER HOUSE
INK MAKER
SUPPLY FIRM**

and All Others
Vitaly Concerned with the
GRAPHIC ARTS

**MAIL THE
COUPON
NOW!**

GRAPHIC ARTS PUB. CO.
1776 Broadway
New York City

I want Senefelder's own Story of Lithography. Send me a copy at once. I enclose payment of \$5.00.

Name _____

Firm _____

Street No. _____

City and State _____

**JAP-ART
BRUSHES**

*for better litho
effects*

A D1 D3 L1 L2 E
24¢ 42¢ 44¢ 31¢ 36¢ 16¢

and low priced

**ACID
BRUSHES**
for plate work.
(ACTUAL TIP SIZE)

R2 L3 N2 C W2 W5
37¢ 32¢ 30¢ 25¢ 22¢ 32¢

The most practical and economical brushes for all fine art work on sketches, negatives or plates. Ask for folder showing all 36 styles and sizes.

JOBBERS

Write for Special Quantity discounts

JAP-ART BRUSH CO.
154 Nassau Street
NEW YORK

A1 A2 A3

**ELIMINATE
SHOPPING**

for
SATISFACTORY

● **OFFSET
PAPERS**

WE carry large and varied stocks of the "accepted" grades of offset, vellums, bonds and bristols—those which have been tried and successfully used in the foremost plants.

Whites, colors, plain and fancy finishes—when and as you want them.

LEARN TO TRY US FIRST

**ROYAL
CARD & PAPER CO.**

**ELEVENTH AVENUE AND 25th STREET
NEW YORK**



Our Envelope Manufacturing Department will supply quickly and economically any style of envelope from any stock to go with mailing pieces. Samples and prices cheerfully submitted.

AGFA

STAY-FLAT SOLUTION

CLEAR • MATTE

THE DEPENDABLE ADHESIVE
COATING FOR FILM SUPPORT
DURING CAMERA EXPOSURES

•
**EFFICIENT
APPROVED
SIMPLE**
•

WRITE FOR PARTICULARS
TO THE
REPRODUCTION SALES
DEPARTMENT

AGFA ANSCO CORPORATION
IN BINGHAMTON, N. Y.



Direct Mail's Record Speaks for Itself

What direct mail advertising can do is best shown by what it has done, the Intelligence Printing Co., Lancaster, Pa., tells its customers. The record, of course, reveals many wonderful results.

There are those who genuinely feel that this selective form of advertising and sales promotion has nothing for them. They may indeed have tried direct mailings without success, at least without sufficiently profitable results. Sometimes they say openly that their business is different and that while direct mail advertising may be all right for others it has nothing to offer them.

Against this point of view stands the record of those in virtually every line of business who have used this form of advertising successfully.

Direct mail advertising, when used in the right way, will produce results.

Six important fundamentals that govern the use of this advertising medium may be summarized as follows:

1. There must be good lists. Your appeals must reach those who are in a position to accept your offers.
2. There must be good copy. The advertising matter you send out must carry effective selling appeals.
3. The time must be right. Direct mail advertising must

naturally take into consideration seasons and buying habits of the public.

4. Advertising appeals must be backed by dependable goods and satisfactory service. People are shoppers today as never before. They have transportation at hand and they will go where they can buy to the best advantage.
5. There must be a consistent plan behind the advertising effort, not only to see that the right appeals go out to the right people at the right time, but to see that direct mail effort is fully coordinated with other selling efforts.
6. Finally there should be persistence. It is the steady striving toward your goal that brings success.

A Reliable Guide


to the best services, supplies and equipment for photo-lithographers . . . The "WHERE-TO-BUY-IT" Section which appears in this publication every issue.

Turn to it now.



OFFICES AND WAREHOUSE OF BALDWIN PAPER COMPANY, INC.

Headquarters for PHOTO-LITH Papers

YOU can make easy work of your paper problems by becoming acquainted with all of BALDWIN'S "Standard Photo-Lith Papers of Quality", and by taking full advantage of our desire to co-operate with you at all times. Send us your inquiries. Samples, dummies and lithographed specimens, with prices, furnished promptly.  Send for your copy of the BALDWIN PAPERWEIGHT CALCULATOR.

Baldwin Paper Company, Inc., 233-245 Spring St., New York, N. Y.

Standard Printing Papers of Quality—FOR 15 YEARS

Perfected Foundry Type

such as those produced by the Bauer Type Foundry, out of a hundred years' experience in type founding, are the greatest aid to successful reproduction of type matter. The easy flexibility of hand composition, the sharp, accurate impression of the finest type metal, as cast and finished by master craftsmen, meet the exacting demands of every method of Printing. Bauer type designs lead, they do not follow. The Bernhard, Beton, Bodoni, Corvinus, Futura and Weiss Series, Gillies Gothic and Trafton Script offer a wide range of authentic typographical materials that have proved their excellence by general acceptance.

THE BAUER TYPE FOUNDRY INCORPORATED, NEW YORK CITY

WAR BEING DECLARED ON LOSSES

A government survey showed printers and lithographers largest losses come from paper wrinkling-register troubles and inks not drying uniformly.

Believing the Craftsmen idea offers the best way to correct these losses by sharing your knowledge.

We are inaugurating a campaign of education showing the cause of losses and how they can be profitably corrected.

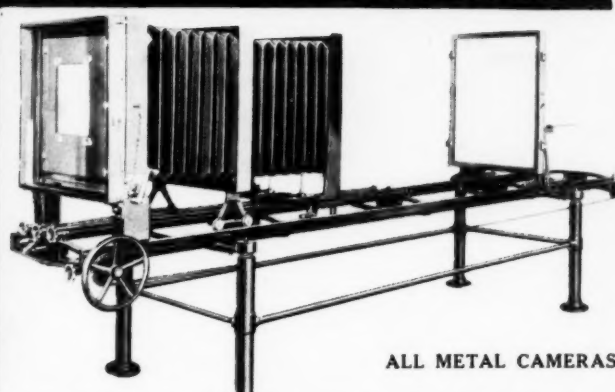
Write us today for a copy of

PROPER PAPER CONDITIONING

ADVANCE MANUFACTURING CO., INC.
LOUISVILLE, KY.

• INCREASED SALES • EXTRA PROFITS

BETTER RESULTS



ALL METAL CAMERAS

And other plate making equipment built to meet requirements for the plant desiring the latest type. Designed with
• precision focusing device • tilting glass covered copy board • movable lens board • dark room controlled. Low cost operation for black and white or color reproduction work. Get our quotation. Let us check over your plant and submit recommendations.

LITHO EQUIPMENT AND SUPPLY COMPANY
1000 PULASKI STREET, CHICAGO, ILL.
CHICAGO, ILL.

SMITH'S

"SMOOTHOL" Ink Wax

SMITH'S

DOES not reduce the consistency of ink, but makes it flow more freely, thereby prevents picking and guarantees good lifting.

SAVES from 10 to 25% on your ink bills.

ALWAYS uniform. There is no loss by evaporation. Inks can be run much longer without washing up. A great aid in running tints—does away with mottling.

WILL help dry any ink.

ESPECIALLY adapted for inks used in label work, as it performs its work in such a way that slip-sheeting becomes unnecessary.

EXTREMELY valuable for lithographic or offset ink as it imparts a peculiar surface to the various impressions permits overlapping and can be added to each succeeding color without fear of bad lifting.

LITHOGRAPHIC AND OFFSET INK WAX REDUCER

Overcomes all difficulties; the only reducer of ink consistency with so many claims for recognition that does everything its name implies



DIRECTIONS

Start to mix about 5% SMOOTHOL INK WAX with your ink in fountain when you have difficulty with your ink due to climatic conditions, picking, mottling, offsetting or ink drying on rollers, and increase this amount when necessary. Usually 10% Compound is all that is required, or 1 pound to 10 pounds of ink.

| | | | |
|-----------|---|-------|--------------|
| 5 Lb. Can | @ | | .65¢ per Lb. |
| 10 Lb. " | @ | | .60¢ per Lb. |
| 25 Lb. " | @ | | .55¢ per Lb. |
| 50 Lb. " | @ | | .50¢ per Lb. |

TRY IT—ON APPROVAL—MAIL COUPON TODAY!

Francis X. Smith Company
952 East 93rd Street
Brooklyn, N.Y.

Date 1936

Gentlemen:—

Kindly send us on APPROVAL pound can of
"SMOOTHOL" Ink Wax. f.o.b. Brooklyn, N. Y.

Firm

Address

By City

Fifteen Improvements in the Lithographic Product

Lack of skilled mechanical help and the desire of some firms to accept an order whether they are equipped to turn out the work or not has given many a buyer excuse for refusing to even interview photo-lithographic salesmen.

The photo-lithographic process has come far enough along the road now so there should be no excuse for sloppy, inferior work.

It is interesting to record that recently several photo-lithographers sat down together for the expressed purpose of discussing what can be done toward improving the quality of work produced in their plants. Some of the ways of improving the product are:

1. Engage competent mechanical help and pay adequate wages.
2. Use materials—films, paper, ink and supplies which spell quality.
3. Ask your camera man about the camera equipment. Spots, in the lense, poor focusing, improper solutions will spoil many jobs before you get started.
4. See that every plate is checked and double checked, before it goes on the press. A good tischer earns profits.
5. Set a job in type whenever possible. Use type for heads and captions regularly.
6. Justify your retyped copy whenever possible. Varityped material often adds quality to a job.
7. Don't take a color job unless you are equipped to turn it out. Sell an extra color to your accounts whenever it can be done.
8. Standardize on the better grade of bond and offset paper.
9. Use ink which has been prepared for photo-lithographic work.
10. Make it a point to check the first sheet off the press for imposition, register and folding.
11. When you produce a good job, don't let a sloppy binder spoil it.
12. Turn down cheap work which does not produce a profit.
13. Turn out one or two advertising pieces which will help lift you above the mad scramble for unprofitable work.
14. Set a minimum charge for any job accepted. Save yourself from the loss incident to orders for 100 copies of an 8½ x 11 job.
15. Adopt a definite sales policy. See that your salesmen know quality, that they sell it and that they build accounts rather than sell orders.

If - -

you want to buy a piece of used equipment; sell a piece of equipment; seek a job; want to hire a man . . .

*Consult the Classified Ads
in This and Every Issue*

OFFSET **INKS** LITHO
DEEPTONE OFFSET BLACK

The jet black density of this ink plus its good working press properties will please you. Deep-tone Offset Black No. N-11505 prints sharp and clean and meets your demands for the maximum in black, and white contrast. A trial run will furnish you with convincing proof of its outstanding value and indicate why so many lithographers prefer it—particularly for their long run jobs.

SINCLAIR & CARROLL CO., INC.

Makers of Printing, Litho and Litho Offset Inks

591-3-5 Eleventh Ave. Tel. BRyant 9-3566

NEW YORK CITY

CHICAGO: 440 West Superior St. Tel. Superior 3481

LOS ANGELES, CAL.: 417 E. Pico St. Tel. Prospect 0475

NEW ORLEANS, LA.: 518 Natchez St. Tel. Main 4421

SAN FRANCISCO: 345 Battery St. Tel. Garfield 3750

For Speed Use

**HAMMER
SUPER-PROCESS**

HAMMER Super-Process is 8 times faster than HAMMER Offset and may be used in the same way as HAMMER Offset Film and Dry Plates. On special order, HAMMER Super-Process comes with a matte surface for transparency when flat negatives are to be built up for contrast.

In ordering, specify whether you want clear or non-halation backing.

Other HAMMER Materials for use in the Graphic Arts Trades:

MEDIUM COMMERCIAL ORTHO

EXTREME CONTRAST

MEDIUM COMMERCIAL

SLOW

OFFSET

PROCESS

HAMMER DRY PLATE CO.
SAINT LOUIS

**BEN DAY
SHADING
MEDIUMS**

**FOR ART WORK ON STONE,
METAL & CARD BOARD**

*Invented by Benjamin Day
Used by the leading Lithogra-
phers and Photo Engravers of
the World.*

BEN DAY, INC.
118 E. 28th Street, New York

COPYRIGHT 1919

BEN DAY INC. U.S.A.



Figures That Price Cutters Should Consider

One fact that the habitual or even occasional price cutter overlooks is the relationship between selling price and profit. The table that follows tells a significant story:

Assuming an anticipated profit of 25% on selling price, a 2% cut in selling price means that you must increase your volume of sales 8.7% to make the same profit obtained before the price was lowered.

A 3% cut means 13.6% increase in sales is necessary.

A 5% cut means 25.0% increase in sales is necessary.

A 7½% cut means 42.8% increase in sales is necessary.

A 10% cut means 67.0% increase in sales is necessary.

A 15% cut means 150.0% increase in sales is necessary.

A 20% cut means 400.0% increase in sales is necessary.

And now, reversing the picture, we see what happens when the selling price is boosted:

A 3% increase means the same profit on 90% of the same volume.

A 5% increase means the same profit on 83.5% of same volume.

A 7½% increase means the same profit on 77% of same volume.

A 10% increase means the same profit on 71.5% of same business.

Attractive New Graphic Arts Catalog Issued

The most comprehensive catalog ever issued to the lithographic industry by Norman-Willets Company, Chicago, was put into distribution early this month. It is known as Graphic Arts Catalog No. 33 and covers, in the manufacturer's opinion, "every known photographic need".

Clearcut descriptions of all equipment and supplies and numerous illustrations are the outstanding features of the catalog. A chemical price list accompanies the catalog.

Always Helpful

We here in the Farwest look forward to the receipt of each issue of THE PHOTO-LITHOGRAPHER. We never fail to get some information from its contents which is helpful to us in our daily work.

As you will recall we were one of the first to forward our subscription for THE PHOTO-LITHOGRAPHER and we consider the money well spent. You are doing a good job for the photolithographers and we want to give you every cooperation possible.

Hugh B. Fielder, Vice-President
Farwest Lithograph & Printing Co.
Seattle, Wash.



**M. A.
MINOTTI**
INCORPORATED

**OFFSET
PLATE
ENGRAVERS**

❦

**A
Complete
PHOTO PLATE
MAKING PLANT
AT YOUR
SERVICE**

**129-135 LAFAYETTE STREET
NEW YORK. N. Y.**

Telephone: CAnal 6-2990-1

WE OPERATE NO PRESSES

**SPECIALISTS
IN PLATES
THAT PRINT**

❦

**All Types of Press Plates
Color Corrected Negatives
Ready for the Machine
Originals for Hand Transferring
Hand Transferred Press Plates**

VARI-TYPER

COMPOSING MACHINE

- ▶ Very few that do not know the maxim
- ▶ A job offset is never better than the master.
- ▶ Regular offset printers will find after
- ▶ Investigating linotype set up, so costly, or
- ▶ Typewritten copy, so cold and forbidding, that
- ▶ Yet another method exists, less expensive than
- ▶ Printing, yet possessing most of its features,
- ▶ Eliminating all the appearance of cheapness
- ▶ Read the first letter in each line. THAT'S IT.

Write or telephone to the manufacturers

RALPH C. COXHEAD CORP.

17 PARK PLACE Tel. Barclay 7-2837 NEW YORK, N. Y.

AGENCIES IN NEARLY ALL IMPORTANT CITIES INCLUDING RIO DE JANEIRO
—LONDON—JOHANNESBURG—SIDNEY—CALCUTTA—PARIS

LITHOGRAPHIC TYPE IMPRESSIONS

PULLED ON

TRANSFER PAPER

For Direct Rotary or Offset Press

TRANSPARENT IMPRESSIONS

For Photo Composing Machines

REPRODUCTION PROOFS

For the Photo Lithographer

SPECIALISTS IN TYPE-SETTING TO THE LITHOGRAPHER
AND METAL DECORATOR SINCE 1923

We operate no Printing or Lithographing Presses

Try our Service and be Convinced

NEW YORK TYPE TRANSFER SERVICE

561 BROADWAY — 88 PRINCE ST.

CAnal 6-2562

NEW YORK

OFFSET PAPERS

Your most unusual photo-
offset requirements will
be met by our complete
stock of standard, mill-
brand papers.

May we demonstrate?
Samples or dummies of
any of our papers will
gladly be furnished upon
request.

HERMAN GROVER

FINE PAPERS

230 William St., New York, N. Y.

TELEPHONE: BECKMAN 3-4420-1-2-3

ENVELOPES—Our completely equipped envel-
ope plant is ready to serve your most exacting
needs. May we submit quotations.

For

- HIGHEST CONTRAST
- HIGHEST SEPARATION
- BEST DOT QUALITY

Use

ILFORD

HALFTONE (Thin Emulsion) PANCHROMATIC PLATE



For making color separation negatives of highest contrast coupled with highest panchromatic quality, the ILFORD HALFTONE PANCHROMATIC (THIN EMULSION) plate has no equal. It is especially recommended when crisper dots are desired than may be obtained with the standard Ilford Rapid Process Panchromatic (Blue Label) plate. Positives from the above may be made on HAMMER SUPER PROCESS plates to insure a strong negative for "dot reduction" and "deep etch."

Send for NEW Graphic Arts Catalogue No. 33

Norman-Willets Company

U. S. DISTRIBUTOR AGENTS
CENTRAL STATES AGENTS

ILFORD
DRY PLATES
THIN LINE FILM
STRIP FILM

HAMMER
DRY PLATES
OFFSET FILM
NEGATIVE PAPER

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Chicago

HAMMER OFFSET NEGATIVE PAPER is now in stock and ready for shipment in all sizes.

News 

On November 2, 1935, PRINTING NEWS published a list of new Offset plants in New

York City. Of the 41 names on this list—

16 bought their entire plate making equipment from the

MILES MACHINERY CO.

4 bought part of their installation from the

MILES MACHINERY CO.

11 have no plate making equipment whatsoever. Since then we have installed four other plants in New York City.

This heavy preponderance of patronage of the MILES MACHINERY COMPANY can mean only one thing.

That we sell the right equipment at the right price. If you are thinking of installing offset, we can furnish you with complete plate making equipment on easy terms at prices that defy competition.

You owe it to yourself to inquire NOW!

MILES MACHINERY COMPANY 18 EAST 10th STREET New York, N. Y.

Classified Advertising

Rates for this section, 25 cents per line; minimum \$1.50. Count eight words to the line, address to be counted. Remittance must accompany order. Box number addresses are confidential and cannot be revealed. Unless otherwise stated address replies to The Photo-Lithographer, 1776 Broadway, New York, N. Y.

FOR SALE

PROCESS LENS. VACUUM PRINTING FRAME, WHIRLER, RULING MACHINE.

Goerz Gotar process lens 16-1/2" focal length. Small vacuum printing frame, with or without pump. Wesel lithographic plate whirler, outside diameter 36" with G. E. Motor and speed control. Ruling machine for stone engraving.

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PHOTO-LITHOGRAPHIC PLANT—Press 28 x 42 now running. Can take over help. Bargain. Address Box 305, THE PHOTO-LITHOGRAPHER.

ROTAPRINT—Sheet-fed model, 9 x 14; paper printing surface 8 x 13. Recently overhauled; automatic ink fountain; rheostat speed control; plates and extra parts included. \$350. complete. Address Box 304, THE PHOTO-LITHOGRAPHER.

HELP WANTED

CAMERAMAN—One who has had experience in the graphic art and halfone film reproduction. Experience in four-color separation work and portraiture work would be of value, for a sales career selling film for a nationally known concern. Address Box 345, THE PHOTO-LITHOGRAPHER.

SITUATIONS WANTED

PAPER CUTTER—Also experienced as shipping clerk; can handle all paper stock; 20 years background. Address Box 301, THE PHOTO-LITHOGRAPHER.

OFFSET PRESSMAN—Five years experience in New York plant on Harris presses. References. Salary \$25. Address Box 302, THE PHOTO-LITHOGRAPHER.

COLOR PHOTOGRAPHER—General lithographic work; 24 years experience with best plants. Address Box 303, THE PHOTO-LITHOGRAPHER.

PRESSMAN—Harris and Webendorfer. Also stripping (paper film) and cutting. Experienced as foreman. Able to produce. Address Box 365, THE PHOTO-LITHOGRAPHER.

The Baldwin Press Washer
B e
P r e s s
W i s e

Hundreds of satisfied users would not think of installing a new offset press without putting on a BALDWIN.

They save 60% to 90% wash-up time. Change of color no longer means a press held up and a loss of valuable production hours.

The BALDWIN pays for itself very quickly; is easy to attach; and is not prohibitive in price.

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A sheet with . . .

- **CONSIDERABLE BULK**
- **GOOD OPACITY**
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Paper Conditioning

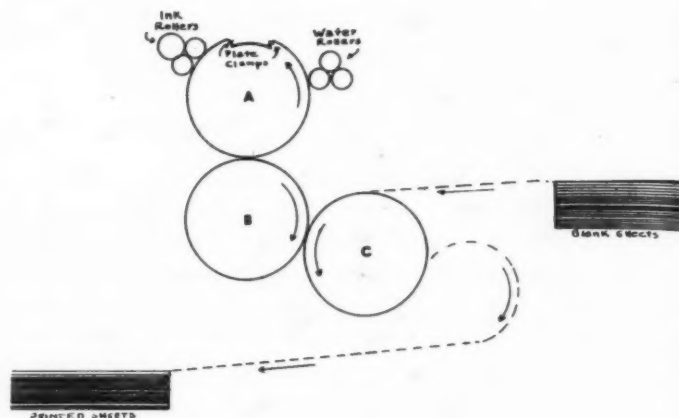
(Continued from Page 24)

it in its best possible condition to resist mechanical stretch. It removes the necessity of costly air-conditioning equipment whose cost and special building requirements make the use of such conditions prohibitive to the vast majority of firms. Printers' and lithographers' paper troubles all come from high humidities. Printers for years have used heating devices on their presses, while lithographers for many years used drying rooms. Heat around offset presses creates damping difficulties, while the use of drying rooms were discontinued because paper removed from drying rooms with a higher temperature than press rooms produced bad results which bad features are removed in a closed cabinet type machine which provides a practical means for lowering temperature of the paper before it is removed from the machine by simply turning off the heat and allowing the fans to run a few minutes with the top ventilator being opened.

To prevent paper from being adversely affected by changing humidities after being properly seasoned, two methods may be used, one of which is to keep the paper covered with moisture-proof covers, while the second is to make use of special devices which provide a higher attractive power for moisture than paper has, which keeps the humidity constantly moving away from the paper on the floor and which method use and merits have been tried out and approved by practical printers and lithographers.

Principle of Offset Process Illustrated Simply

Boiled down to essentials and stripped of technical detail, the illustration reproduced here shows simply and effectively



the principle of offset lithography. Movement of blank sheets into the press, through the rollers and out are shown.

Respective positions of ink rollers and water rollers are also indicated.

For Best Results
ECONOMY AND SIMPLE OPERATION
USE
CONTRASTO



PROCESS FILMS

SHARPNESS AND DENSITY

NEGATIVE PAPERS

PURE WHITE AND CLARITY

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THE PIONEER PLATE GRAINERS IN AMERICA

Reliability Backed by a Desire to Please

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TO MULTILITH OWNERS

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

===== ALL OUR PLATES ARE MARBLE GRAINED =====
WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits.

Address your inquiries to

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IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR — THAT'S US.

PHONES
BEekman
3-4531-4542

Reliable Lithographic Plate Co., Inc.

17-27 Vanderwater St. & 45 Rose St., New York City

The "Dope Habit"

(Continued from Page 15)

tation on a special job must possess the confidence that will enable him to sell that job as one based on specified service and specified results. Remove that confidence in his price and he becomes easy prey for the shrewd buyer.

At every turn you will meet salesmen who have lost orders because they could not grant a special price concession, just as you will meet salesmen who have secured order by acceding to such requests. In the long run, any honest salesman will tell you, he's rarely regretted business he lost by refusing unreasonable price demands.

Certainly it's mighty hard to turn down a big order when a little price snipping will land it, but far-sighted executives must refuse to weaken—even though the immediate sacrifice be great.

Actually there is no such thing as a truly confidential price concession. Even though the buyer may remain absolutely mum on the subject, it is known inside the seller's organization. The morale of the sales staff is seriously affected. Salesmen have a habit of keeping their eyes and ears wide open and no such concession ever remains a secret long.

Picture the frame of mind of a salesman who has asked his boss whether he may chop a quoted price and who has been granted permission to do so. Next time the salesman is faced with a similar proposition he begins to weaken and soon the

ability to chop, chop, chop becomes part of his sales psychology. He ceases to become a salesman. His failure may be laid directly at the door of his superior—the fellow who gave him permission to clip prices in the first place.

Gugler Litho. Co. Absorbs Copifyer Corp.

Announcement was made last month of the acquisition of the Copifyer Corporation, Detroit, by Gugler Lithographic Company, Milwaukee. It was stated that the Copifyer plant will continue in operation under the supervision of D. A. Unger, who has been in charge of Detroit sales for Gugler.

Copifyer was founded in 1923 by A. F. Greiner, who is expected to remain with the organization in an advisory capacity. He will leave for a European tour shortly, during which time he will study new developments in the lithographic field. Mr. Greiner has to his credit several important lithographic developments, including refinements which made possible today's photo-lithographic technique.

The Gugler company is one of the oldest lithographing organizations in the United States, having been in continuous operation in Milwaukee for more than 65 years. The company has become one of the leading manufacturers in the middle west of labels, window displays, stationery, direct mail pieces and outdoor posters.

*The sign of **SUPERIOR INKS** is a guarantee of satisfaction.*

OUR MULTITONE OFFSET BLACK HAS THAT

POWERFUL INTENSITY PLUS CLEAN SNAPPY

RESULTS . . . A TRIAL WILL CONVINCE YOU.

"ALL THAT THE NAME IMPLIES"

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MANUFACTURING CHEMISTS

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The author of this book is director of the American Academy of Art and an outstanding figure in advertising circles.

TECHNIQUE OF ADVERTISING LAYOUT

is no book of rules. Instead, it demonstrates how to get results simply and forcefully. Hailed by advertising men everywhere, this volume presents actual exhibits of the work being done daily in outstanding advertising agencies. Includes 72 tissue layouts by experts.

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1776 BROADWAY

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Beautiful Ben Day Effects

DRESS UP YOUR PHOTO-LITHO WORK

with

1-CRAFTINT DRAWING BOARD

contains invisible tints and tones which are made visible instantly with the stroke of a brush. Craftint Drawing Board is available in three weights (1 ply, 2 ply and 3 ply)—in 56 attractive positive and reverse patterns.

2-CRAFTINT TOP-SHEET FILM

is transparent and has the benday pattern reproduced upon it in either opaque black or opaque white as ordered for either positive or reverse effects . . . 56 patterns available.

While only 9 patterns are shown herewith, there are 56 patterns available in positive and reverse effects.

No photo-lith plant should be without this inexpensive, speedy benday medium.



A REAL MONEY
SAVER FOR PHOTO-
LITHOGRAPHERS!
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Send me the FREE CRAFTINT SAMPLE KIT Name _____ Address _____ Title _____

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WE'VE DONE a lot of work for photo-lithographers. We know the mistakes they usually make in the choice of types. A number of them have praised us very highly for the typographical assistance we have given them and keep on coming back to us over and over again. Why can't we help you, too?

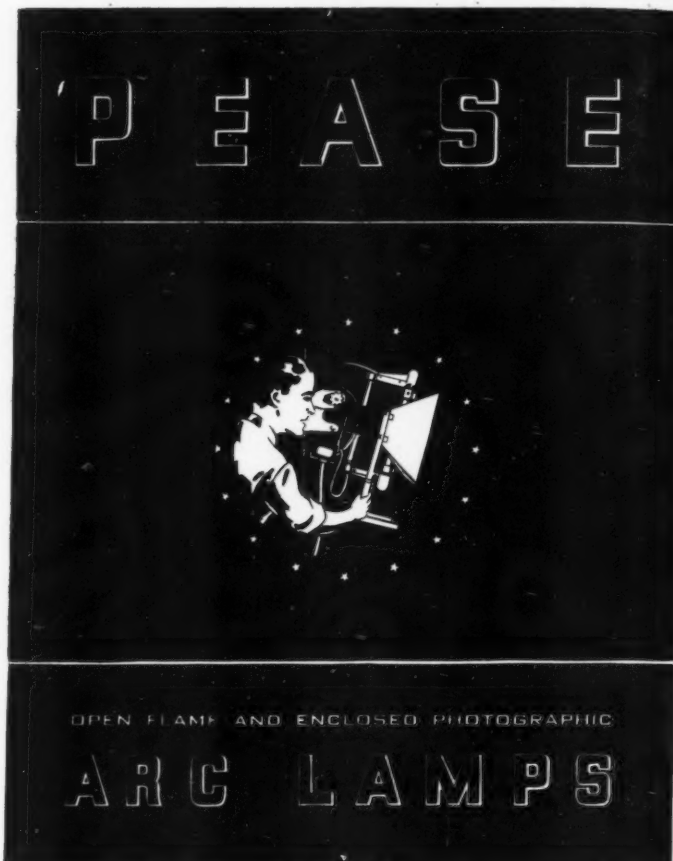
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COMPOSING ROOM
Advertising Typographers

325 WEST 37th STREET
NEW YORK CITY

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ME DALLION
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Attractive New Catalog for Lamp Manufacturer

One of the most attractive catalogs received by the lithographic industry in recent months has been released by the C. F. Pease Company, Chicago, describing and illustrating



that concern's open flame and enclosed photographic arc lamps. The 40-page book is beautifully laid out and printed in two colors.

Mechanical specifications of all models, outstanding features and interesting performance charts contribute to the practical side of the catalog. The cover is reproduced here.



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Offering a creative art service with the modern advertising viewpoint. Reasonable and dependable. Ten years successfully serving lithographers and printers.

Everything from copy paste-up to designing labels, packages, direct-mail folders or what have you? And a simple sketch plan to suit your requirements.

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When
LITHO and OFFSET
INKS
Misbehave!

LITHO REDUCOL

INCREASES DISTRIBUTION & COVERAGE...STOPS TACKING
PREVENTS CRYSTALLIZATION



Lost press time, wasted stock, delayed deliveries, and disappointed customers! How often do they happen in your shop—simply because the ink persists in "acting up" under changing temperature and humidity conditions?

Lithographic press-men wear no halos. They cannot work miracles! Yet jobs have to be gotten out on time and at a profit. Give them this new, scientifically developed corrective for litho inks, and let them save their tempers and your money!

Unlike any other ink "compound", LITHO REDUCOL softens the pigments of lithographic inks; makes them "lay" perfectly regardless of stock, temperature or weather; prevents picking, tacking and crystallization; increases coverage; and actually has a preservative effect on rubber blankets and rollers!

Made Expressly for LITHOGRAPHIC PRINTING

Not just another compound, but scientifically developed exclusively for litho and offset inks, LITHO REDUCOL is ideal for multi-color and over-lapping runs. It gives a quick-drying non-crystallizing surface that "takes" additional colors perfectly and without loss of time. It adds life, sparkle and depth to any color, and prevents offsetting.

Try This NEW PRODUCT at Our Risk!

Order any reasonable quantity of OFFSET REDUCOL, for trial, with the distinct understanding that the charge will be completely cancelled if you are not enthused over results. The price, in 5 lb. cans, is 75 cents per lb. In 30 lb. shipments, 65 cents per lb. You take no risk in ordering any Indiana Chemical product!

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"BETTER-THE-FINISH"-- the slogan of the Hilo Laboratory

Behind this is the tradition that each new finish offered to the trade shall excel its predecessors. In keeping with this tradition

HILO OFFSET OVERPRINT

is designed especially for work on lithographic presses. It enables you to get those spot-printed effects or high lights, or to coat the entire surface with a uniform, non-marring sheen.

Send for a free working sample today. See how all the old difficulties with overprints on lithographic presses have been eliminated—no greasing or tinting now, instead the sharp, clean job that Hilo Offset Overprint produces.

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"72 Years Experience
in Better-The-Finish"

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IN SHORTER TIME

- ★ SMOOTH FLOWING FOR THE RAPID BRUSH SWEEP
- ★ DENSE OPACITY
- ★ DRY QUICKLY
- ★ NON-CRACKING

OKAY DEVELOPER

DEPENDABLE PRESS PLATES
IN A FLASH

Two ★ ★ ★ ★ numbers that have clicked in a big way — Samples cheerfully submitted at your request

- ★ EASILY APPLIED TO ANY METAL
- ★ CLEAR, SHARP AND ACID RESISTANT IMAGE
- ★ STAND UP FOR LONG PRESS LIFE
- ★ RELEASE EASILY, UNDER HIGH HUMIDITY FROM BARE GRAIN

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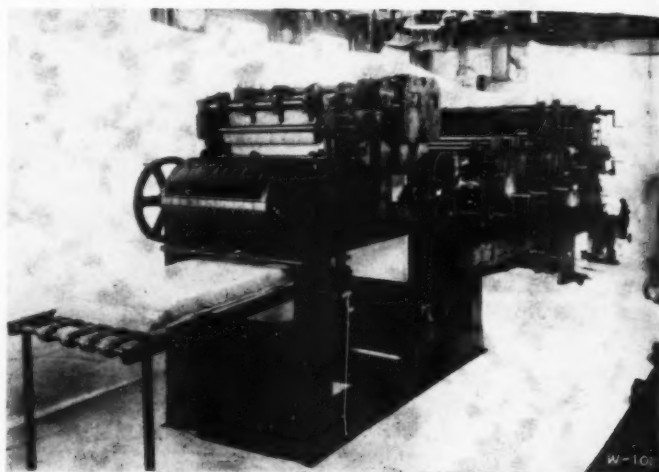
LOS ANGELES

GRAPHIC ARTS INK CO.
240 WERDIN PLACE

Offset Manifold Press

A new offset manifold press was placed on the market last month by Webendorfer-Wills Company Inc., Mt. Vernon, N. Y. The press consists of two offset printing units capable of producing two colors on one side or one on each side.

The web travels into a stereotype unit for striking in, from



which point it travels to a numbering unit consisting of rotary numbering heads. The next unit is for punching. Then it travels and receives a cross perforation. The last operation fanfolds.

Other features are an automatic force feed lubricating system; and antifriction bearings. Speed is said to be at the rate of ten to twelve thousand cylinder revolutions an hour, including all the operations referred to above. The manufacturer states that plates can be attached to the offset unit very quickly.

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Use a classified ad in
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Do you know your costs?

A thoroughly experienced man capable of determining job costs is looking for a connection. Can make a survey, install and operate a job cost system at a minimum of expenditure and time for installation.

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ETCH-O-LITH



makes a wonderful
water fountain etch
and

INSURES A

PERFECT MOISTURE FILM

Zinc or aluminum plates treated
with Etch-O-Lith CAN NOT OXIDIZE.

The grain takes on a natural affinity
for water. Tinting and scumming CAN'T
take place on an Etch-O-Lith surface.
a trial quart of Etch-O-Lith at \$1.50 f.o.b.

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Send for our samples

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LENSES - LAMPS**

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**REPRO-ART MACHINERY CO.
WAYNE AVENUE & BERKELEY STREET
PHILADELPHIA, PA.**

LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

NEGATIVE MAKING

Photo-Mechanical Printing Surfaces. R. B. Collins. *British Patent No. 436,043 (1935)*. In a process for producing high-light half-tone negatives the original is mounted in a vacuum holder having a thin flexible transparent sheet covering the original and forming an air-excluding cover for the vacuum holder, the transparent sheet is painted black on the parts covering the lightest tones of the original, the holder is fixed to the copying board of the camera, with a sheet of plain glass replacing the usual half-tone screen, a high-light exposure is made on the sensitized surface in the dark slide, the paint is removed from the transparent sheet and the sheet of plain glass replaced by the half-tone screen, and a further exposure made on the sensitized surface.

Introduction to the Photographic Possibilities of Polarized Light. F. Tuttle and J. W. McFarlane. *Journal of the Society of Motion Picture Engineers* 25, (1935), pp. 69-78. The introduction of an efficient plane polarizing sheet material in sizes large enough to cover lenses and lights has made simple the use of polarized light in photography. An Eastman Pola-screen, incorporating this material, over the lens, allows unusual sky effects, photographing obliquely through glass and water without reflections, and photographing other surfaces obliquely to show surface detail. When the subject is illuminated through larger Pola-screens, in addition, complete control of gloss results. Faces so photographed can appear unnaturally perspire, or devoid of all lustre, depending upon the camera Pola-screen position. Reflections from animation cells can be greatly reduced, and photographing any small subject that presents a reflection problem is quite simple. Various trick lightings and color effects are also obtainable. (*Photographic Abstracts* 15, Part III, pp. 133-4 (1935)).

Production of Negatives with Photographic Images Thereon of Enhanced Quality. A. E. Field. *U. S. Patent No. 2,027,271 (Jan. 7, 1936)*. A process of treating a negative so as to obtain a photographic image thereon having improved tone-printing values, especially for use in photo-mechanical printing work; which process consists in subjecting a fixed negative to the action of a first solution comprising a bleaching reagent which produces on the plate a silver halide photographic image of positive appearance, then treating the plate with a second solution that is a solvent for the silver halide so as to effect the requisite retouching on the positive image without re-converting it to a negative image, and finally sub-

jecting the plate to the action of a third solution which blackens the silver halide image thereby re-converting the image of positive appearance to a negative image.

Diffraction Theory of Half-Tone. XII. A. Fruwirth. *American Photo-Engraver* 27, No. 12, Dec. 1935. pp. 1006-13. The author discusses the exposure times required when using various screen rulings, the making of exposures with one, two, or more stops, and the factors, determining the choice of stops for various purposes. About 130 variously-shaped half-tone stops, most of them of historical interest only, are illustrated.

Diffraction Theory of Half-Tone. XIII. A. Fruwirth. *American Photo-Engraver* 28, No. 1, Jan. 1936, pp. 18-24. Flashing is discussed, in connection with various types of copy. Screen separations and stops are shown diagrammatically for coarse screens and for dry plates and films. It was found that the screen separation became shorter as the wave-length of the light increased.

Standardization in Continuous-Tone Negative Making. E. L. Turner and R. Baer. *Process Engravers' Monthly* 42, No. 504, Dec. 1935, pp. 373-4, 377. The authors describe the standardization of exposure and development necessary to overcome the difficulties encountered in balancing negatives for black and white, and for three-color separation work.

A "Strip-Film" Camera. W. B. Hislop. *Process Engravers' Monthly* 42, No. 504, Dec. 1935, pp. 361-2, 377. A "strip-film" camera with a mercury vapor lighting system is described rather fully and its operation explained. The advantages of strip film are: (1) the film is rich in silver bromide and transmits little actinic light, so that halation and irradiation from white paper are avoided; (2) it is constant in properties; (3) it is more sensitive than wet collodion, especially to yellow; (4) it can be kept in rolls or sheets. The property of flexibility, however, makes strip film difficult to manipulate in the usual wet-plate camera.

More About American Equipment. W. B. Hislop. *Process Engravers' Monthly* 42, No. 503, Nov. 1935, pp. 329-30. The use of strip film and of new camera movements which shorten the time required for combination line and half-tone work, are discussed briefly.

New Photographic Items. A. C. Austin. *NATIONAL LITHOGRAPHER* 42, No. 12, Dec. 1935, pp. 10, 12. The author discusses: (1) the new "Agfa Direkt-Duplikat-film", suitable for making negatives from negatives or positives from positives by using the solarization effect; (2) the "Chromatone" process by which separate prints from the three separation negatives are chemically toned, stripped, and combined in register; (3) the development of an infra-red plate and infra-red filter by the Eastman Kodak Co. for use in making the black separation.

Planographic Printing Surfaces and Plate Preparation

Apparatus for and Process of Coating Plates. W. C. Huebner. *U. S. Patent* No. 2,021,485 (Nov. 19, 1935). The herein described process of coating a printing plate with a sensitized coating which includes: rotating a plate in a plane disposed at a relatively small angle to the ver-

THE RATHBUN & BIRD COMPANY, Inc.

MACHINISTS

FOR

*Lithographers
Photo-Engravers
Electrotypers
Printers*

PLANTS MOVED

MACHINES RE-CONDITIONED

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will tell you more conclusively than words how the most meticulous workmanship, the closest supervision of optical experts, the highest optical standards, make every Goerz Lens the best possible lens for its job. Corrected for spherical distortion, flare, coma, astigmatism and chromatic aberration. A free trial may be arranged through your supply house.

Literature on request.

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OFFSET INKS

CHEMICALS

RUBBER BLANKETS

NATIONAL OFFSET SUPPLY CO.

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FOR SHARP DEVELOPMENT AND LONG LIFE
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Romaco Developing Ink

Made on the same basis as our famous
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INKS

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Write for Samples
and Prices

tical; pouring the coating material in liquid condition onto the upper inclined surface of the plate while rotating; and spreading the coating material over the plate surface from the center of rotation outwardly to the periphery by the combined effects of gravity due to the inclined position of the plate and centrifugal force due to the rotation of the plate.

Equipment and Materials

Improvements in Printers' Blankets. International Latex Processes, Ltd. *British Patent No. 423,556* (1935). A printers' blanket of the type comprising a fibrous base and an outer coating of or containing rubber which is surfaced or ground in the usual manner characterized in that the outer coating is obtained directly from an aqueous dispersion of or containing rubber, and is vulcanized to the base.

Eliminating Streaking and Backlash Trouble. C. F. Geese. *NATIONAL LITHOGRAPHER* 43, No. 1, Jan. 1936, pp. 18, 20. The newer presses operate without gear streaking because their spiral gearing takes up the backlash. Various cylinder and ink roller adjustments are described for avoiding gear streaking on the older presses. Hard dampeners, loose-running gears, greasy compounds in the ink, and improperly etched plates are to be avoided.

Paper and Ink

Some Important Factors Involved in the Drying of Papers. F. W. Adams. *Paper Trade Journal* 101, No. 24, Dec. 12, 1935, pp. 335-7 TS. The author describes the factors controlling the rate and completeness of drying of paper on the paper machine, and explains how over-drying and its accompanying bad effects may be avoided economically.

New Conceptions of Color Permanence in Printing Inks. J. S. Turner. *American Ink Maker* 14, No. 1, Jan. 1936, pp. 19-21, 25. The determination of the permanence of pigments for use in printing inks, and the effects of actinic light, humidity, vehicle, and dilution on permanence are discussed. Four lists are included, grouping together pigments usually considered permanent, pigments usually considered fairly permanent, pigments of relatively poor permanence, and fugitive pigments.

The New Blue Inks. E. S. Haines and J. D. Cohen. *British and Colonial Printer and Stationer* 118, No. 376, Jan. 2, 1936, pp. 18, 20. Monastral Fast Blue B.S. is a recently-developed organic pigment claimed to possess the advantages of exceptional light-fastness, resistance to acids and alkalies and to heat up to 200° C., high tinctorial value, and brilliance of shade. Spectrophotometric analysis shows it to be the nearest approach to the ideal trichromatic blue yet produced. In three-color printing it supplies the need for a true minus-red pigment, and gives by admixture better greens and purples than do other blues. Furthermore, it has good working properties and ease of wetting. Its high heat resistance makes it suitable for multi-color tin-plate lithography, its alkali resistance makes it suitable for use on soap wrappers, and its alcohol resistance makes it suitable for use with varnishes applied after the ink has dried.

General

New Developments in Offset Printing. B. D. Stevens. *Proceedings and Papers of the Fifth Conference of the Technical Experts in the Printing Industry (G.A.R.B.)* Oct. 1934, pp. 22-9. *British and Colonial Printer and Stationer* 118, No. 376, Jan. 2, 1936, p. 16. The author reviews progress in making ordinary dichromated albumin offset plates and deep-etched plates.

Type printing, the "Pantone-Offset" process, collotype and Aquatone, and new developments in offset blankets, inks, and presses are discussed.

The Blistering of Blankets. C. F. Geese. *NATIONAL LITHOGRAPHER* 42, No. 12, Dec. 1935, pp. 18, 20. The factors causing blistering of blankets, and methods of avoiding this condition are described, together with a method of testing a blanket for swelling during the run.

Lithographic Research. R. F. Reed. *Papers and Discussion of the Graphic Arts Research Bureau, First Meeting*, June 1935, pp. 2-4. The history, organization, functions, and purposes of the Lithographic Technical Foundation are described briefly and the work of the Department of Lithographic Research on plate making, blankets, inks, and papers is summarized.

Applications and Suggestions for Two-Color Printing. M. Leeden. *Modern Lithographer and Offset Printer* 31, No. 12, Dec. 1935, pp. 295-6. The possibilities of two-color systems are not sufficiently realized: The author mentions two methods of making duotones and discusses the possibilities of two-color printing with contrasting or complementary colors.

Explains Mechanical Side of Offset. E. St. John. *Inland Printer* 96, No. 4, Jan. 1936, pp. 37-8. The author describes offset lithography very briefly and recommends at least six weeks' experience in platemaking, transferring, and operating an offset press to fit the letterpress printer or novice lithographer to do offset work under experienced supervision.

Miscellaneous

Photomicrography in the Printing Industry. R. Rau. *Klimsch's Jahrbuch* 28, (1935), pp. 62-75. Illustrations show the application of photomicrography to studies of paper structure and quality, penetration of ink, defects, process identification, and development work. Photomicrography has only recently been introduced into printing establishments. Methods and apparatus are not mentioned. (*Monthly Abstract Bulletin of Eastman Kodak Company* 21, p. 321 (1935)).

Recent Photomechanical Developments. J. S. Mertle. *Papers and Discussion of the Graphic Arts Research Bureau, First Meeting*, June 1935, pp. 11-5. The author discusses the following points: (1) the relative advantages of wet collodion plates and strip film, (2) Wire-photo, (3) highlight half-tone preparation, (4) the diffraction theory of half-tone, (5) the use of extremely fine half-tone screens, (6) projection in plate making, (7) modern collotype, (8) printing from gelatin relief plates, (9) color photography, (10) dot etching, (11) lithographic deep-etched plates, and (12) rotogravure.

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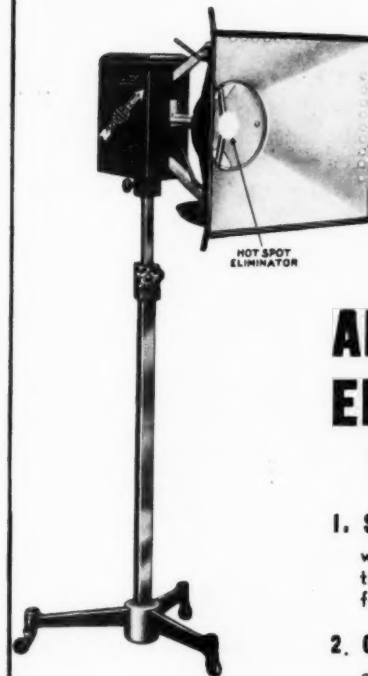
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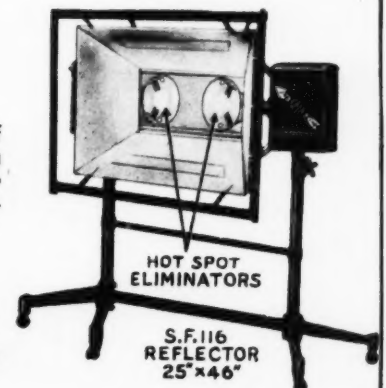
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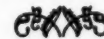
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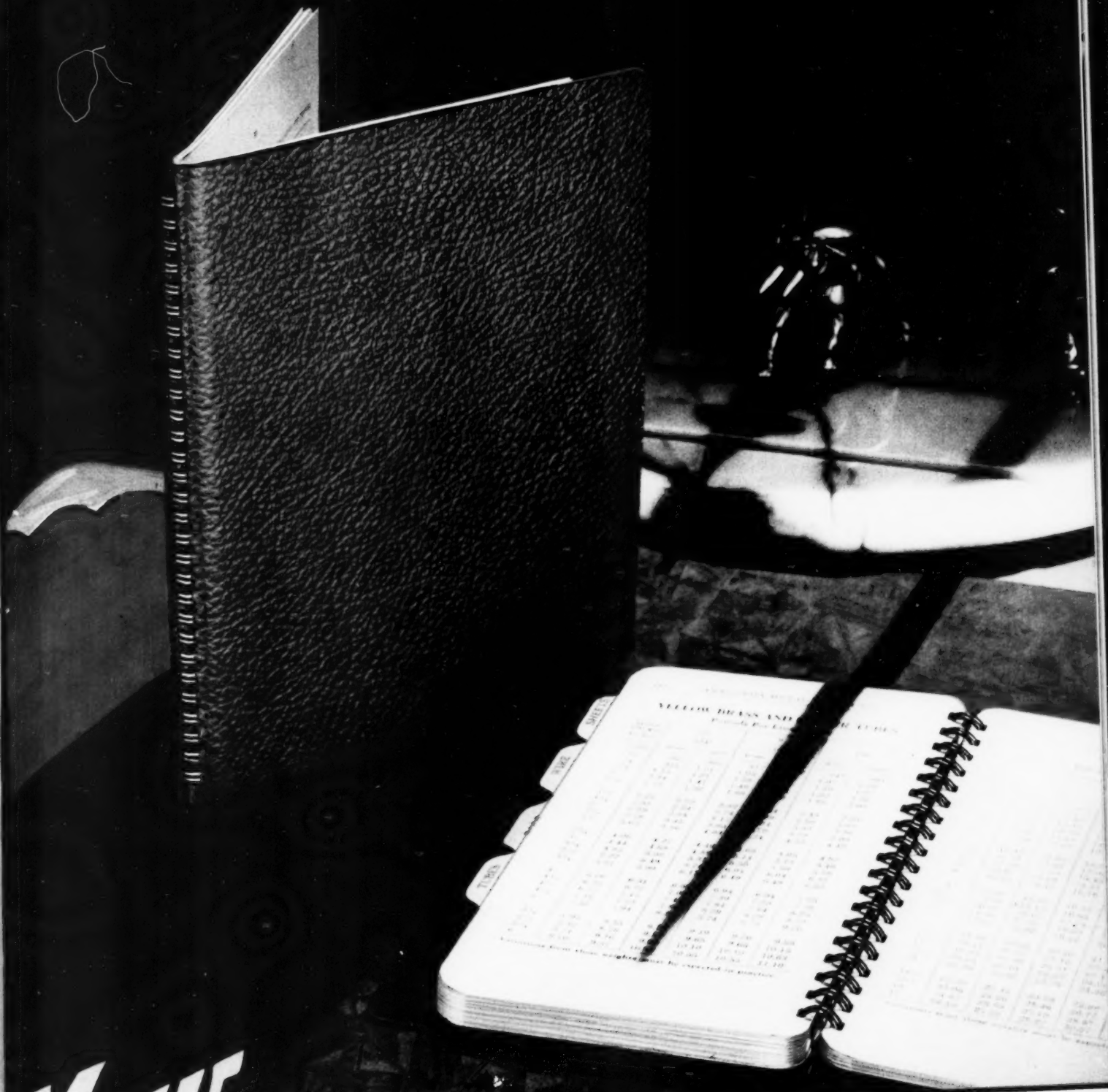
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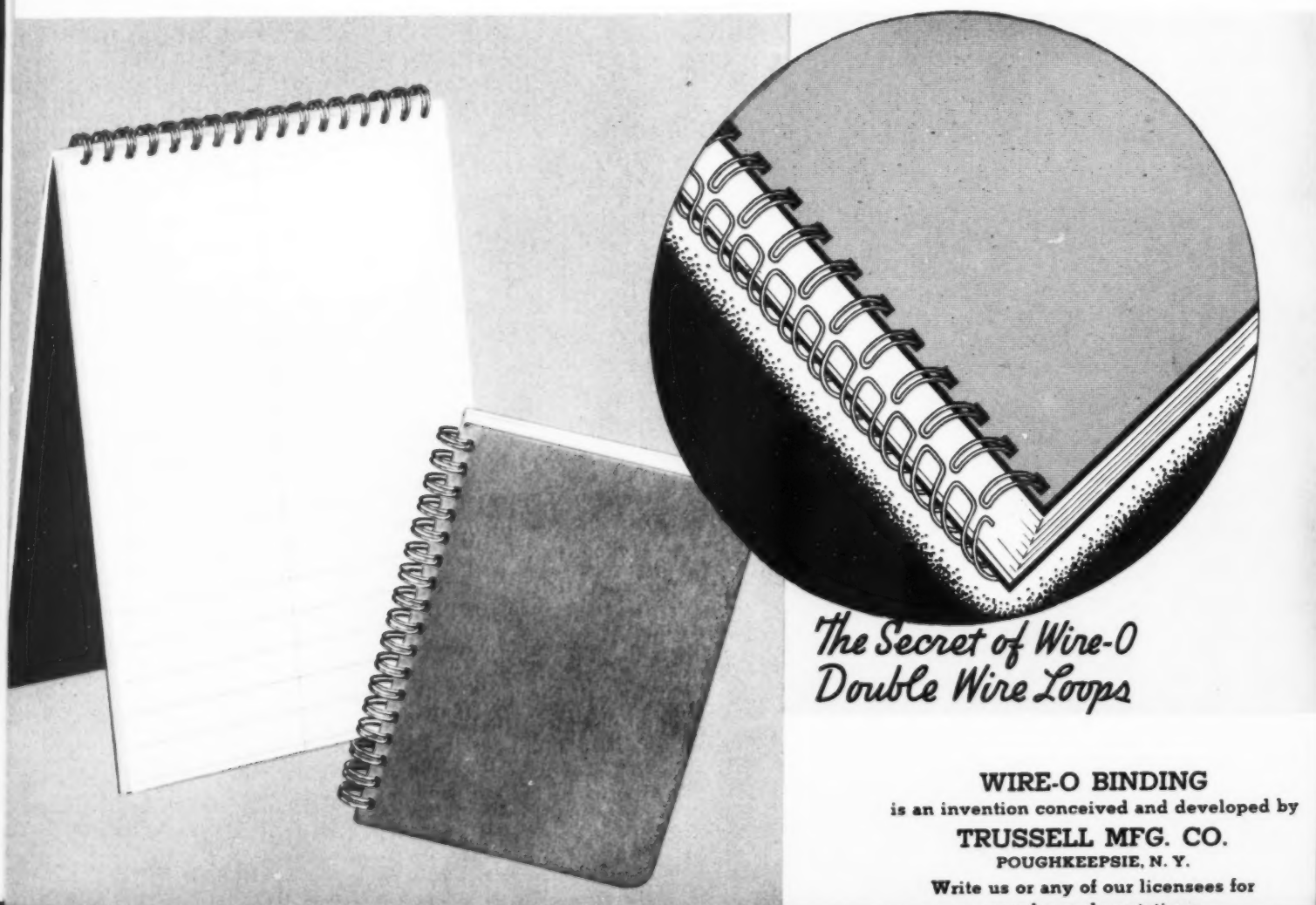
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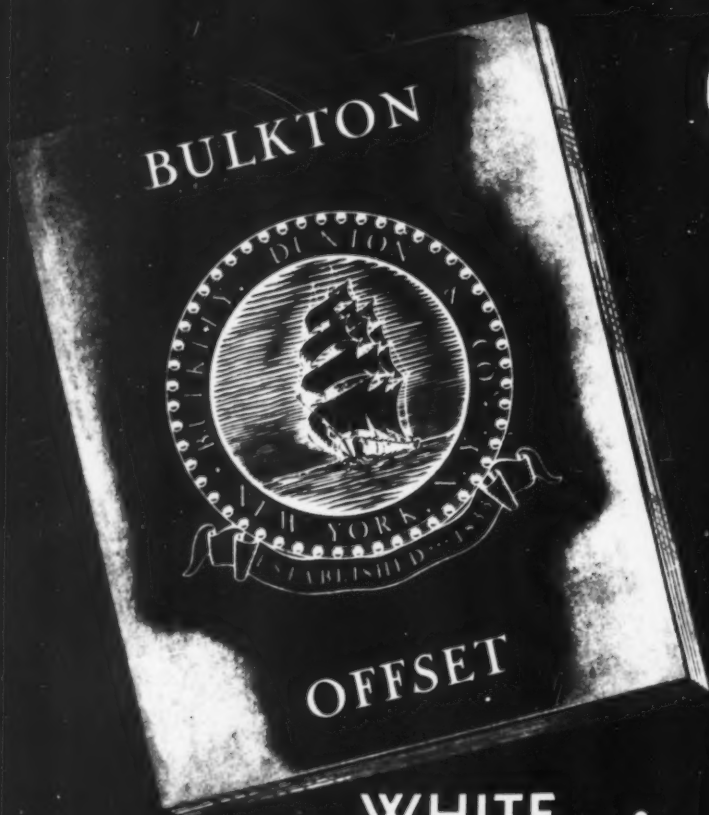
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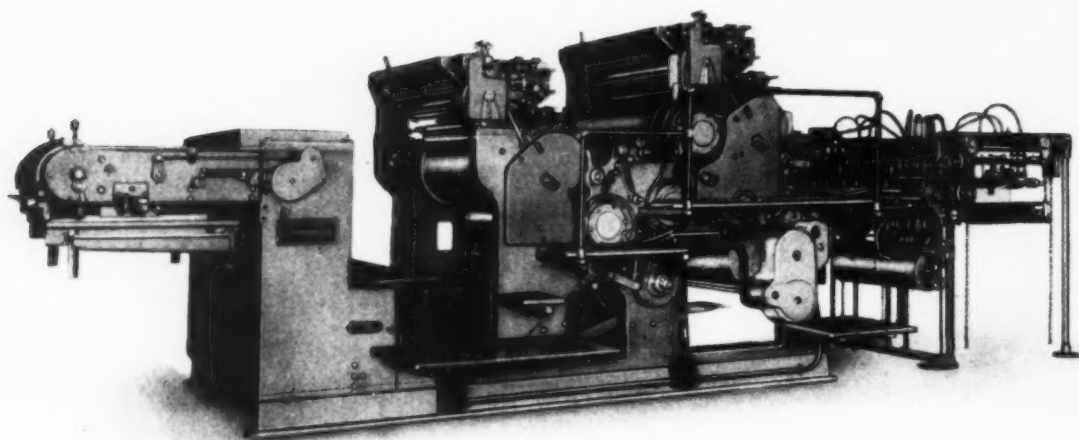
HANDBOOK *of* PHOTO-LITHOGRAPHY 1935

Walter E. Soderstrom

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NEW YORK PHOTO-LITHOGRAPHERS' ASSOCIATION
1776 BROADWAY NEW YORK, N. Y.

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New York Photo-Lithographers' Association

Banded together for the purpose of developing to the fullest degree the broad possibilities of the photo-lithographic process, the membership of this association is constantly striving to improve the quality of its output and to extend to buyers all the benefits of its wide range of service. Users of lithography as well as potential users can assure themselves the best possible results by conferring with the concerns listed below.



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FOREWORD

NO graphic arts reproduction process has received more attention during the past few years than Photo-Lithography. Both in the number of producers and the number of users, the process has been moving ahead on a rising tide of popularity.

A printing process is of value to advertisers only to the extent to which it can be used to more effectively promote sales or increase the value of dollars in an overhead budget. Thus the photo-lithographic industry offers this handbook as graphic evidence of the profitable use to which many progressive advertisers are putting the process today.

Specific knowledge of photo-lithography's scope has not, unfortunately kept pace with its rapid acceptance by the advertising world. In some instances this shortcoming may be attributed to a lack of information on the part of users; while in other instances exaggerated claims by producers have led to over-expectancy and a consequent uncomfortable gap between promise and performance.

These circumstances have impelled the New York Photo-Lithographers Association to present this handbook which is, in effect, a photo-lithographic true story told—first, by producers, who have been closest to the process for many years; and second, by a few typical users who have found photo-lithography a profitable advertising investment.

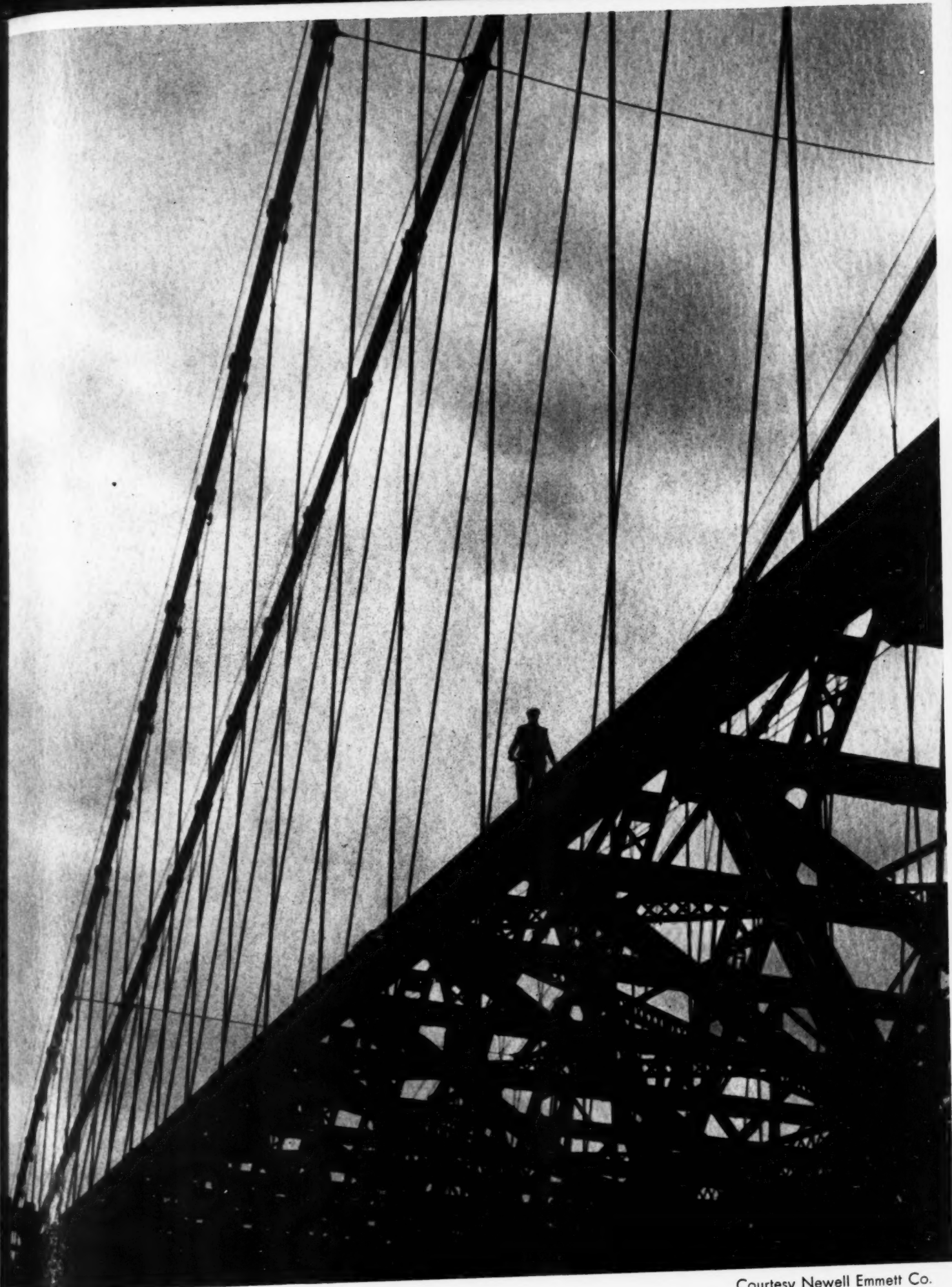
In telling the story of photo-lithography, it is our purpose to counteract some misconceptions that exist today. Not the least of these is the notion that photo-lithography is some

new-fangled device, widely discussed, but not fully tested. Nothing could be further from the truth. Photo-lithography is an important lithographic refinement, not discovered last week or last month, but evolved over a long period of years. Only through successful application to today's advertising needs has its popularity and usefulness advanced to their present status.

All of the pages contained in this book were produced in plants of members of the New York Photo-Lithographers Association, a responsible group banded together to bring still further quality and performance into the photo-lithographic field. These plants possess the up-to-date equipment essential for quality and economy. The executives of these plants are men of high business standing and their personnel includes the most skilled workers available.

The scope of the photo-lithographic process is aptly illustrated in the pages that follow—all of which were turned out within ten days, from the time original copy was submitted until the books left the bindery. Every attempt has been made to show the possibilities of the process in actual use. Theory has been utterly eliminated in this compilation.

New applications for photo-lithography are being uncovered every day. An instrument of apparently unlimited flexibility, its use is constantly being broadened as advertisers grasp its inherent possibilities. The New York Photo-Lithographers Association acts as a clearing house for information regarding the process. Buyers who seek guidance are cordially invited to use the offices of this organization.



Photograph by Disraeli

Courtesy Newell Emmett Co.



Photograph by Nicholas

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ACCOMPANYING A PHOTO LITHOGRAPHIC JOB THROUGH THE SHOP

By WALTER E. SODERSTROM

Many buyers of printing have asked photo-lithographic plants for a description of the photo-lithographic process. We publish here a description of what happens to the customer's copy in a photo-lithographic plant from the time the copy goes into the camera room until it emerges a finished product from the bindery.

A complete process knowledge will help any salesman. If used in advertising material it will help a prospective buyer understand what photo-lithography is and what it can do for them. We are therefore publishing in this issue a story of how some houses handle copy.

Photo-lithography—that is, the process which combines photographic and lithographic principles—has been in use for over fifty years. It is the comparatively recent developments in the process, however, that have made this industry of great interest to buyers of printed products.

When photo-lithography was literally the use of a photographic unit plate negative imposed on a sensitized stone and prints taken from this stone in a slow running flat-bed stone press, its scope was fairly limited. Now, however, the evolution from the stone to the zinc plate—and from the stone press—has opened a field for photo-lithographed products which had not even been thought of a few years ago.

Scope

Much of present-day photo-lithography involves better grades of printing than that of twenty years ago. Today this process produces very excellent halftones on all kinds of paper from wet plate glass negatives to the quickly made and economical paper or film negatives. Accurate forms and other material where exactness is necessary, as well as the many fine grades of color work, in general should be thoroughly understood by anyone interested in printing problems.

A great deal of photo-lithography is only in black

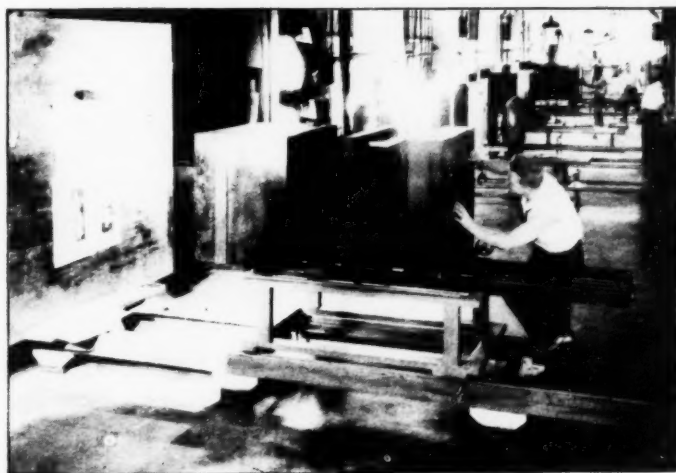
and white and is often known as "planography" which is really a more accurate name, since the product is that of "plane surface printing" rather than having to do with "stone printing." Before the details of this process are given it is worthy of note that because of standardization in sizes and kinds of stocks, the photo-lithographers are able to produce the requirements of several customers on the same press form. This combination work, however, is limited to work produced on standard twenty pound sulphite bond or offset stock.

We're Off

Probably the most logical way of considering this process is to follow a job into the shop and through the various departments and work operations. Let us consider a photo-lithographer as having received an order for one hundred copies of an eight-page booklet, 8½ x 11", to be printed in black ink on a twenty pound sulphite bond. Assume that there is a halftone on each page and we desire to add other insert material.

When the material is brought to a photo-lithographer and an order has been properly entered, the copy is

(continued on page 11)



Photography is the first process employed after copy comes into the shop. A typical scene is shown here. The man is focussing the camera, preparatory to making the negatives.

DO YOUR SALESMEN KNOW WHAT PHOTO-LITHOGRAPHY IS?

(continued from page 9)

given to the Camera Department. The copy is examined to see that it is of a color to photograph satisfactorily. Some of the material may be of one shade and therefore several pieces of copy may be shot at the same time. Another piece of copy may have gray typing on the text and a color or a halftone elsewhere. This material requires totally different kinds of negatives which may be shot separately. Colors are difficult to photograph and good results hard to obtain.

Negatives

Paper negatives are used on normal black and white copy and film negatives used where the fine lines or other details are to be held.

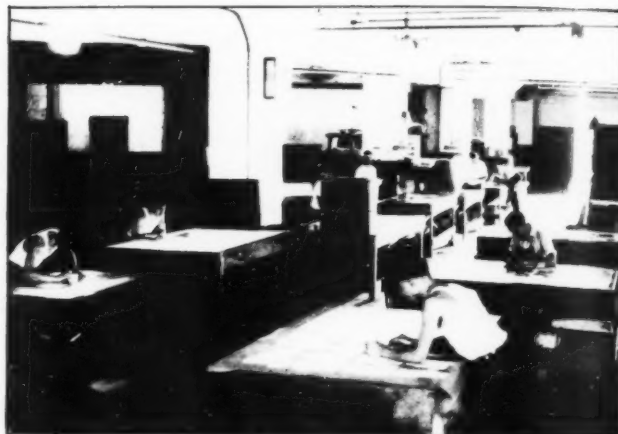
The difference between paper and film negatives obviously affects both the quality and the price of a job. Sharp black copy on a blue white paper gives the best results. Any variation from this presents attendant difficulties. Grays, light yellows, light blues or pinks are difficult to photograph. Red, dark blue tending toward bronze and yellow with some reddish tint in it, all photograph very well. It is imperative that for successful operation of a planographic plant the personnel should have a thorough knowledge of copy and its treatment.

Our order for the booklet may require many photographic shots, the number depending entirely on the copy furnished. After the shots have been taken, the negatives are put in a developing fluid in a dark room. After developing, the paper negatives are placed on a heated drum for drying, the film negatives are hung on lines with an electric fan to aid the drying process.

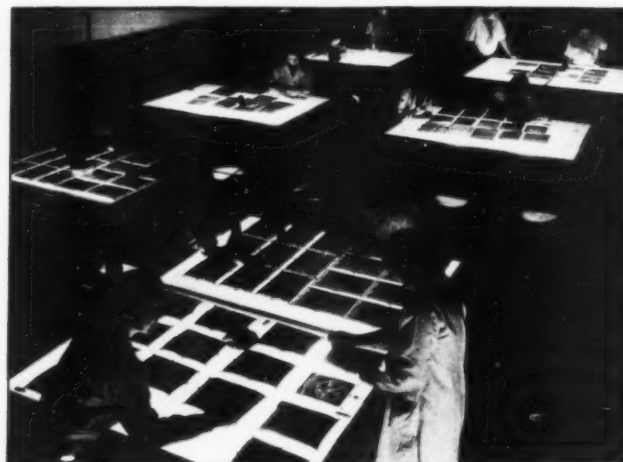
Stripping

When the negatives are dry and ready for further treatment they are passed along to the Stripping Department. The negatives at this point are trimmed, inspected for imperfections, and laid out for imposition on a layout sheet sometimes called a "flat." This sheet is ruled to give proper imposition for the printed page.

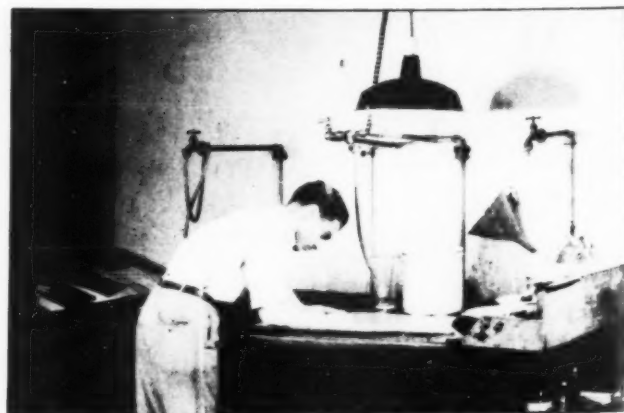
(continued on page 12)



After the negatives are dry, they are carefully examined for imperfections, trimmed and laid out for imposition (above) on a layout sheet, known as a "flat." The negatives are imposed in their proper positions.



In this department the negatives are examined and opaqued over lighted tables to avoid marks or spots.



Following the opaquing process, the imposed flat is ready to be made into a plate. The platemaker shown here is using a sheet of zinc which he scrubs and coats with a sensitizing emulsion.

DO YOUR SALESMEN KNOW WHAT
PHOTO-LITHOGRAPHY IS?

(continued from page 11)

The negatives are now imposed in position and the corners tabbed down. Paper negatives are oiled to obtain greater transparency, which will sharpen detail when the negatives are soon afterwards printed on to the metal plate.

The negatives now imposed in position on a layout sheet are passed to the Opaquing Department where imperfections such as pin holes, dirt spots, etc., are painted out. The term "pin holes" is applied to tiny imperfections in the negative generally caused by dust on the glass cover of the copy board, by sand spots in the glass itself or by emulsion imperfections. Opaquing of this nature is usually done by someone with a good eye and a steady hand.

Platemaking

After the opaque on the negative has dried, the imposed flat is passed along to a Platemaking Department. The form is now ready for transferring by photography onto the zinc or aluminum plate. Aluminum is rarely used except in plants producing long runs or color work. The plate maker takes a sheet of zinc of proper size, scrubs it thoroughly under running water and after it is dry puts it in what is called a "whirler." The plate is now coated with a sensitizing emulsion by centrifugal force. Now that the zinc plate has been coated with the sensitizing emulsion it is ready for the negatives.

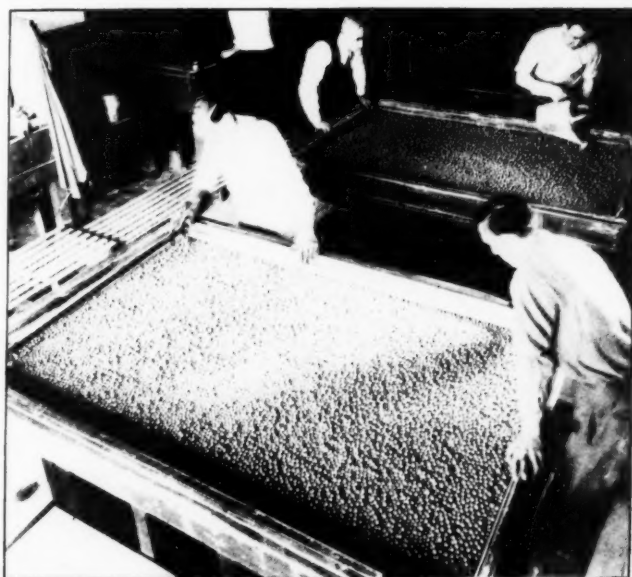
The sensitized metal plate is now put in a vacuum printing frame—two frames which lock together, one of which is glazed and the other equipped with a rubber blanket. The negative flat is placed in position to register properly on the zinc, locked in the frame, and suction applied. This forms a vacuum which results in perfect contact of the negatives and press plates. It is important that a perfect contact be had to prevent the spreading of the light under the negatives which causes "fuzzy" print. The frame is now turned upright toward strong arc lights and the negatives are printed on the zinc plate.

Developing

The length of the exposure depends on the quality and nature of the negatives and the strength of the lights. Part of the negative may be covered with dark paper at the time the shot is first taken and after a few minutes have elapsed these dark strips are pulled away from the frame thus permitting part of the negatives to be exposed to the light for less time than the remainder. This placing of dark paper on the frame to regulate varying exposure is called masking.

After the exposure is completed the zinc plate is removed from the frame and developed. The developing of the zinc consists of covering the plate with a greasy developing ink well rubbed in, after which the zinc is placed under running water and washed clean. If a proper exposure has been made, that part of the emulsion on the plate which has not been exposed to the light will wash off easily carrying the developing with it and leaving the printed image on the metal press plate. When this plate has been cleaned and dried and a protective etch applied it is ready for the next department.

The metal plate is now passed along to a Tusing Department. A tuscher is one who carefully checks the copy with the image printed on the plate and corrects any imperfections. Weak character lines are



The graining of metal plates is accomplished by means of vibration and the use of marbles. Typical apparatus is shown here.

tusched into the plate by means of a pen and a greasy ink called "tusche." The difference between a good and a bad job often rests with the time spent in tussing a plate.

Solids may be filled in or work taken out at this point. Also by this method most of the flat area color plates for maps, charts and similar material are drawn.

The pressman now receives the plate and locks it on the press. The plate is now sponged to remove foreign substances. It may be even here tussed to eliminate or add material, but this procedure is not advisable unless absolutely necessary. The pressman runs the sheet through the press and obtains what is called "a lay of the sheet." He sees that the press cylinders have the proper packing and that the pressure is set so that the proper impression will be had.

It should be understood, of course, that the offset press, has three cylinders; one around which the plate is fastened—the second carrying a rubber blanket—the third holding the paper.

The impression is from the plate (which reads right), to the blanket and thence to the paper.

After a reasonable make-ready (depending on the

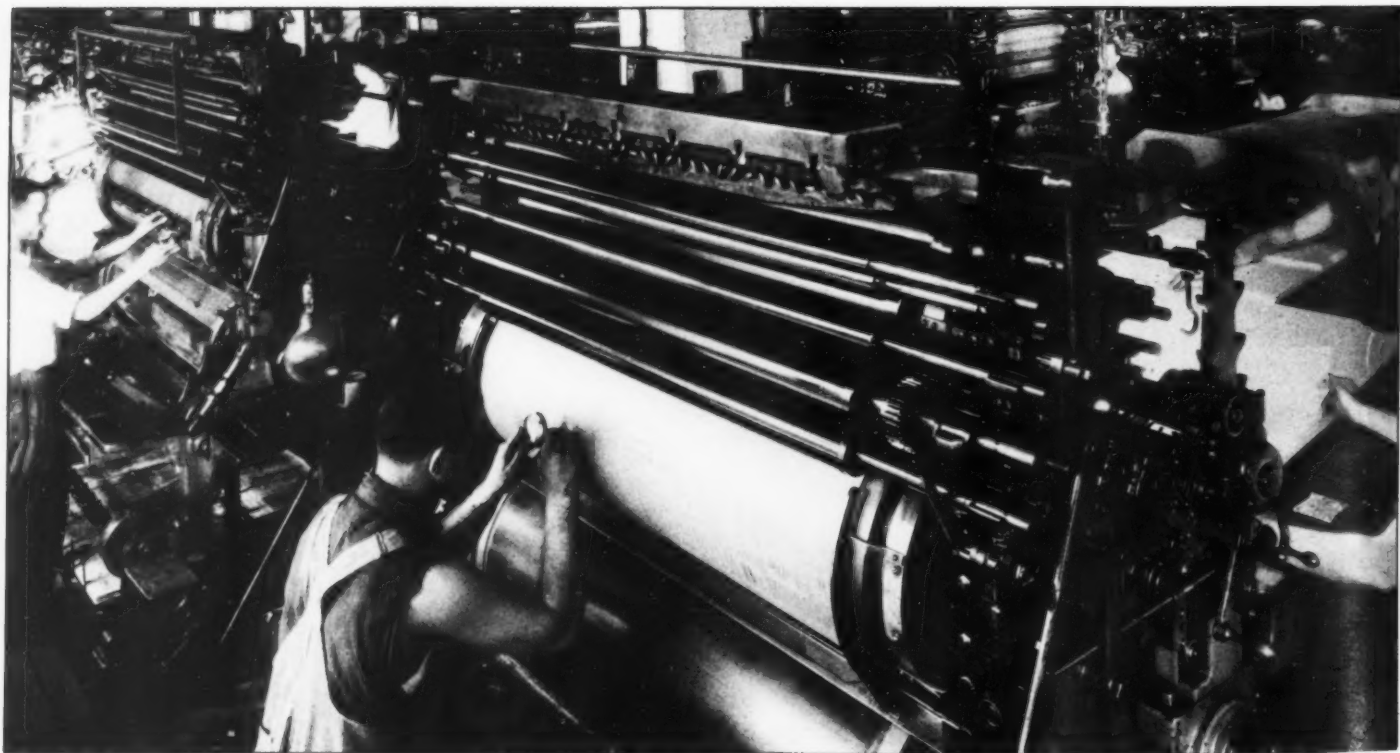
size of press and character of the work), the press is ready to run off the necessary edition. The number of impressions per hour again depends on the size of sheet and quality of work to be printed. A fair speed for a sheet 17 x 22 on a small press would be 4,000 per hour; for a 34 x 44 sheet about 3,500 per hour and for a 44 x 64 sheet about 2,000 per hour. Jobs containing solids or difficult register will not run at these speeds satisfactorily.

One of the greatest advantages of the offset press is its ability to use a wide variety of papers.

The artistic offset of the halftone printed on a hand-made or linen finish stock is very much desired and much in vogue.

Plates which have been made by the ordinary process of coating and exposing will not last normally for over 50,000 impressions. There are, however, many methods in use today for making the "Deep Etch" plate (with the design etched just slightly beneath the surface) that will stand up for runs of 200,000 or more.

It can certainly be said that photo-lithography, in its present day applications, is one of the most valuable and progressive branches of the graphic arts.



Presses with plates in place ready to print are illustrated here. Corrections may be made on the plate or foreign substances, etc., may be

removed before the job begins to run.

A WORD OF APPRECIATION

The companies listed below have, through their respective advertising announcements, materially contributed in the issuance of "The Handbook of Photo-Lithography."

| <i>Advertiser</i> | <i>Product</i> |
|--|---------------------------------|
| BALDWIN PAPER CO., INC. 233 Spring Street, New York, N. Y. | <i>Paper</i> |
| BEN DAY, INC. 118 East 28th Street, New York, N. Y. | <i>Shading Mediums</i> |
| CANTINE CO., MARTIN, THE Saugerties, N. Y. | <i>Paper</i> |
| COXHEAD CORP., RALPH C. 17 Park Place, New York, N. Y. | <i>Vari-Typer</i> |
| HAMMERMILL PAPER CO. Eric, Pa. | <i>Paper</i> |
| HARRIS-SEYBOLD-POTTER 4510 East 71st Street, Cleveland, Ohio | <i>Presses</i> |
| HOE CO., INC., R. 910 East 138th Street, New York, N. Y. | <i>Presses</i> |
| HOLLISTON MILLS, INC., THE Norwood, Mass. | <i>Cloth</i> |
| INTERNATIONAL PAPER CO. 220 E. 42nd Street, New York, N. Y. | <i>Paper</i> |
| LINO TYPOGRAPHY, INC. 225 West 39th Street, New York, N. Y. | <i>Typographers</i> |
| MARQUARDT & CO., INC. 153 Spring Street, New York, N. Y. | <i>Paper</i> |
| McKIBBIN & SON, GEORGE Bush Terminal, Brooklyn, N. Y. | <i>Bookbinders</i> |
| MILES MACHINERY CO. 18 East 16th Street, New York, N. Y. | <i>Lithographic Machinery</i> |
| ROBERTS & PORTER, INC. 100 Lafayette Street, New York, N. Y. | <i>Lithographic Supplies</i> |
| SERVICE DIE CUTTING CO. 155 Sixth Avenue, New York, N. Y. | <i>Mounting and Die Cutting</i> |
| SINCLAIR AND VALENTINE CO. 11-21 St. Clair Place, New York, N. Y. | <i>Inks</i> |
| SULLEBARGER CO., E. T. 116 John Street, New York, N. Y. | <i>Lithographic Supplies</i> |
| TRUSSELL MFG. CO. Poughkeepsie, N. Y. | <i>Wire-O-Binding</i> |
| WEBER & JOHNSON 323 West 37th Street, New York, N. Y. | <i>Artists</i> |
| WILLIAMS CO., INC., R. C. 257 West 17th Street, New York, N. Y. | <i>Inks</i> |
| ZARKIN MACHINE CO. 335 East 27th Street, New York, N. Y. | <i>Plate Graining Machines</i> |

LITHOGRAPHING A MONTHLY MAGAZINE

IN T E N T on developing new applications for lithography, the National Association of Photo-Lithographers, during the past year, has brought to the fore still another in the myriad services this flexible process can perform.

Beginning with a typewritten pamphlet, the organization has progressively improved its monthly publication *The Photo-Lithographer*, until today it is an outstanding example of a successful trade magazine produced lithographically.

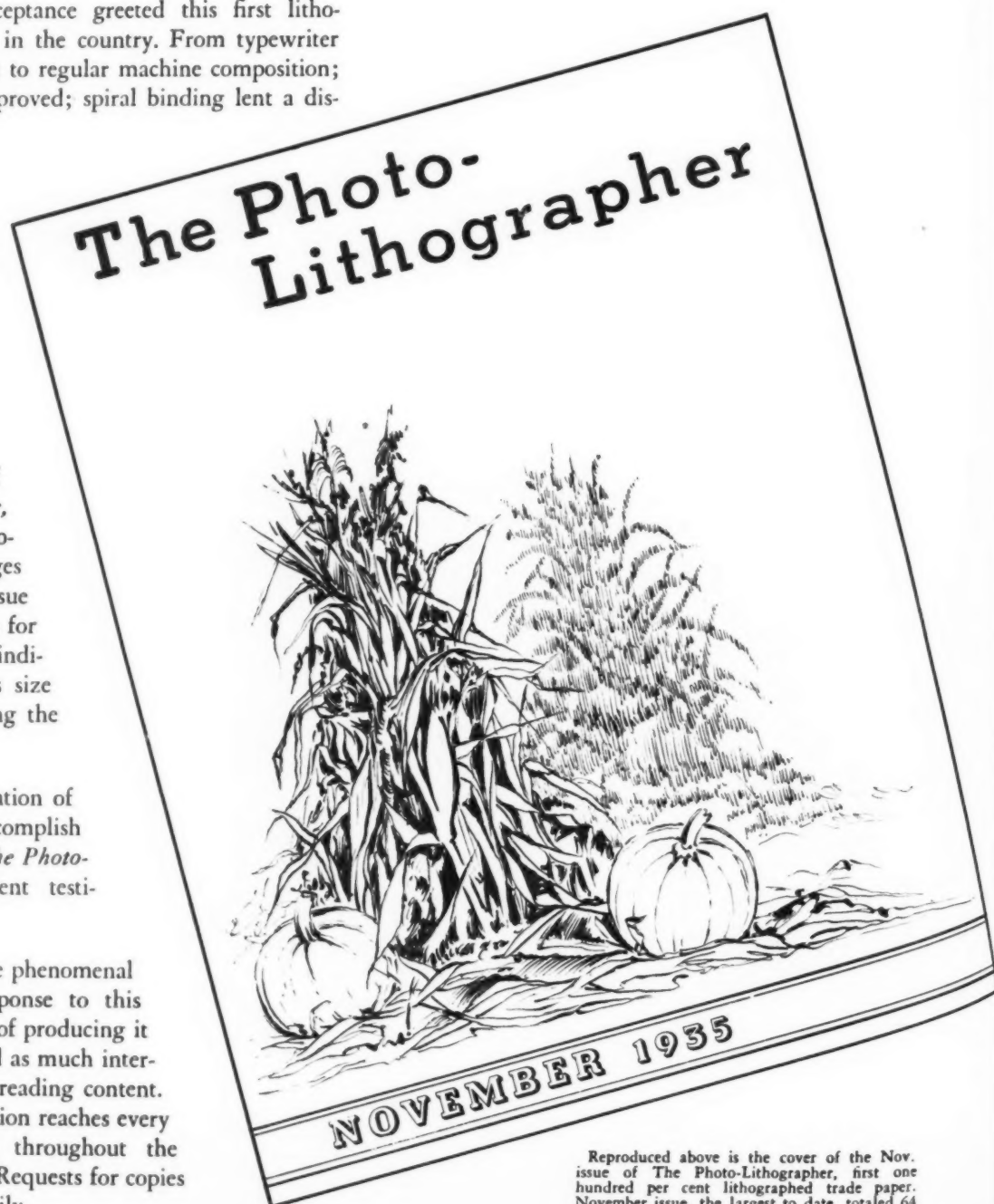
Almost immediate acceptance greeted this first lithographed trade periodical in the country. From typewriter type the publication went to regular machine composition; physical makeup was improved; spiral binding lent a distinctive note; reader audience grew; advertisers indicated their support with increased space. And today, the publication occupies an important position in its field, respected as much for its fine appearance as for its valuable contents.

The November issue of *The Photo-Lithographer*, the cover of which is reproduced below, ran to 64 pages and covers, the largest issue to date. Space reservations for December and January indicate that the publication's size will be even greater during the coming months.

As a practical demonstration of what lithography can accomplish in the publication field, *The Photo-Lithographer* is an efficient testimonial.

Indeed, judging from the phenomenal reader and advertiser response to this publication, the mechanics of producing it by lithography have created as much interest as the excellence of its reading content. At this writing the publication reaches every lithographic establishment throughout the United States and Canada. Requests for copies of the magazine pour in daily.

On many occasions *The Photo-Lithographer* has carried color inserts of rare beauty, all produced lithographically. The same qualities that have commended the process to commercial users have been evident in the publication. Those desiring to examine this magazine may secure copies—while the current supply lasts—by writing the publisher at 1776 Broadway, New York, N. Y.



Reproduced above is the cover of the Nov. issue of *The Photo-Lithographer*, first one hundred per cent lithographed trade paper. November issue, the largest to date, totaled 64 pages and covers.



verte.



Drawing by Tony Sarg

Courtesy The Saturday Evening Post

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★ APPLICATIONS OF PHOTO-LITHOGRAPHY

★ Photo-lithography may be logically broken down into three classifications:

1. Black and white combination work produced in uniform sizes on a standard sulphite bond stock.
2. Black and white work on papers other than the combination stock. The tailor-made job or simple color work with rules or spots of color requiring little or no register.
3. Color Work or difficult black and white work involving register which necessitates a high degree of skill and the best of equipment.

In the first classification, the combination work, the photo-lithographer combines on one large plate orders from several buyers. He utilizes full plates under a good volume of orders and hence establishes a low $8\frac{1}{2} \times 11$ or other standard unit cost. The combination work is produced by using inexpensive paper negatives or in some houses on medium price film negatives.

In the second classification, the tailor-made black and white or easy color jobs, the photo-lithographer uses either film negatives or the wet plate process, the choice depending largely on the quality desired by the customer.

In the third classification, color work or difficult black and white work, the photo-lithographer uses either film negatives or the wet plate process. This kind of work often makes necessary special treatment for negatives, plates and presswork which should be undertaken only by highly skilled personnel.

DETAILS OF COMBINATION WORK

The many profitable applications of photo-lithography may be seen by studying the details of work produced in each of the categories listed above.

In combination work, for example, the photo-lithographer, because he is able to standardize sizes and stocks to produce several customers' requirements in combination on one plate at the same time, is able to establish uniform costs and hence quote a buyer far in advance of his purchases. This at once provides an advantage to both the photo-lithographer and his customer. Combination work, however, is produced almost without exception on a standard twenty pound sulphite bond.

The combining of many customers requirements on one plate form lowers preparatory costs. Almost every plate run is filled up. Standardization of paper stock permits the lithographer to purchase his sulphite bond requirements in quantities sufficient to warrant a low cost for the paper. Standardization in sizes and stocks lower the cost of handling and cutting. Selling prices reflect costs of production. Thus low costs obtained under standardization provide a real advantage to the buyer.

Typical of work produced in combination are business

forms, charts, graphs, envelope stuffers, news letters, sales material, data sheets—in fact almost any material not requiring special treatment or paper can be placed in a combination form with other customers' requirements. Ruled forms, charts and graphs ruled in black ink are ready for the camera. The time and the expense incident to mitering rules or of making wax plates or line cuts is not necessary in the photo-lithographic process. In this kind of work the buyer saves the cost of making cuts, engravings, blocking and the like. The legitimate savings to a customer on this kind of work are profitable for the buyer.

Many customers who send out large quantities of letters utilize the photo-lithographic process to run letterhead, letter and signature at one time thus saving the customer the expense of using letterheads previously made up. A comparison of the cost of getting out a letter under the lithographic process with other processes at once shows a buyer the advantage of using photo-lithography for his job.

REPRODUCTION FACILITATED

Reprints can be made from newspaper and magazine clippings, business forms and from other jobs already in print, with the cost of composition, makeup, lockup and proofreading entirely eliminated. Scissors, some graph paper and rubber cement are all the tools necessary to bring into one layout rules, borders, ornaments, line illustrations or other copy desired in the layout. The customer or the photo-lithographer, through the use of tints and shadings such as are advertised in this publication, can produce varied effects. Heavy solids can be broken up through the medium of this handy tool. If the person preparing the copy is a fair artist, he can bring Ben Days or shadings into the copy by means of a pen or brush stipple. When a buyer is able to prepare his own copy he develops at once the advantage of lower costs and a friendliness for the photo-lithographic process.

SPEED A VITAL FACTOR

Speed is still another important attribute of photo-lithographic combination work. Large cameras make exact reproductions and negatives can be duplicated as many times as desired. Large jobs are photo-composed many times up. Photo-lithography offers the shortest route between the original idea and the development of that idea into a usable product. Offset presses vary in size from the very small presses on which letterheads are run up to 64 inches. These presses vary in speed from 2500 to 6000 per hour, the actual speed, of course, being dependent on many variable factors. When it is necessary and the customer will pay the bill, a job can be run

★ APPLICATIONS OF PHOTO-LITHOGRAPHY

off in less time than it takes a printer to order and receive electros for the job.

When a customer desires to reduce or enlarge his copy it can be done without extra cost unless extreme sizes are required, necessitating double photographic operations. Copy can be made smaller, larger or same size by the simple operation of focusing the lens on a camera. Anything that can be photographed can be reproduced with positive fidelity, same size, enlarged or reduced. Furthermore this system permits a customer to get much more material on a page with a consequent lower cost for preparation, paper, presswork and binding. Photo-lithography permits more words of text to any given page size than any other process. These advantages are of vital importance to many buyers of printed matter.

TYPE LIMITATIONS ABSENT

Neat, well arranged typewritten material is satisfactory for certain classes of work, particularly for intra-organization use, and for such work the buyer's own typing department can do the preparatory work. Typewritten material can be reduced or enlarged to any size and under this possibility as much material can be put on a page as is desired. There is no type size limitation in photo-lithography.

Going from everyday combination work to the better grades of advertising and promotional literature, one finds overwhelming evidence of the practicability of photo-lithography through its acceptance for de luxe sales pieces, brochures, folders, catalogs and all other work that demands fidelity of detail and tone in either black and white, color or both.

Several of the Fifty Best Books of last year were produced entirely in photo-lithographic plants. High praise was paid recently to a comprehensive book published by a broadcasting chain, the pages of which contain complicated statistical charts, as well as maps in six colors. Fifteen colors were used in all. The entire volume was reproduced and printed by photo-lithography.

"BLOW-UPS" SIMPLIFIED

Users of gigantic window displays and posters find economy in photo-lithography. The process' ability to "blow up" a halftone to any desired size with good fidelity has in many instances eliminated the previous high cost of large photo-engravings calculated to turn out this type of work.

Photo-lithography is now running the whole gamut of fine promotional literature successfully. Heavy solids, soft areas; simple lines, complicated shaded areas; delicate tints, complex colors; they are all produced with success by the photo-lithographer.

A customer desiring to reproduce a rare, out of print or foreign book finds photo-lithography has considerable advantages over other reproduction methods. Under letterpress reproduction it is necessary either to first set the type or make expensive plates from the original before printing. Setting type is usually the highest cost factor in producing a book. The photo-lithographer places several pages at a time before a camera for transfer to the metal sheet to go on the press, thus saving the customer the cost of setting the type, proofreading the galleys, making up the pages and locking up the form for the press.

CONVENIENT ON RARE COPY

The advantages of using photo-lithography in this kind of work are easily understood. Low cost and speed, real advantages are both available in the reproduction of books. If the original photographs or plates are lost, the capable photo-lithographer can work direct from a single copy of the desired volume.

Directories, common tariffs, voting lists, membership lists and other material containing long schedules of names, materials, prices and other data, can be produced by the photo-lithographic process with a very large saving to the buyer.

Such material when produced by the letter press process is first set in monotype or linotype. Tabular matter usually set in monotype provides an easy means of making corrections as any letter in a line can be changed; however the cost of handling large pages of monotype is considerably more than that of handling linotyped material.

In a photo-lithographic plant copy is typewritten by girls experienced in handling specially built typewriters for this particular kind of work. The cost of typewriting a page is far less than the cost of setting the material by linotype or monotype. The saving possible in preparing copy by retyping as compared with that of setting it in linotype or monotype cuts the cost of this preparatory work by over 100 percent. Some customers actually retype their own pages for the photo-lithographer thus saving the entire type preparation cost, rulings, boxes or other divisions in a photo-lithographic plant which are brought into the copy by means of a pen and black ink.

PAPERS SUITABLE FOR PROCESS

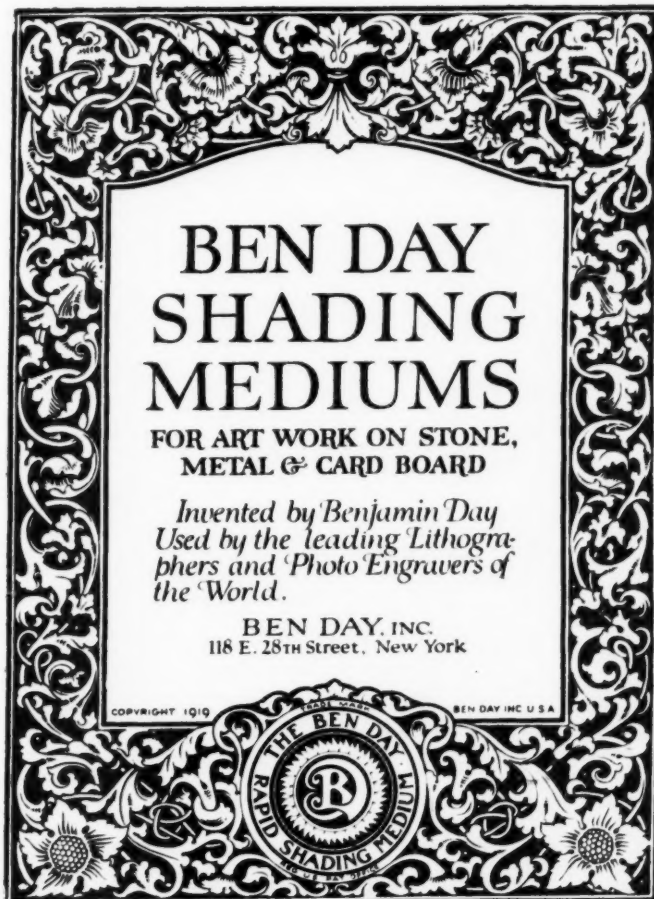
Remarkable strides have been made during the past few years in making applicable to photo-lithography a wide variety of paper stocks. Today, for example, superb halftone effects may be produced by photo-lithography on antique, laid, handmade, and other papers.

Beautiful fine-screen halftone effects and dense smooth

APPLICATIONS OF PHOTO-LITHOGRAPHY

solids on rough texture paper gives an advertising piece a striking, novel, high quality appearance. A good photo-lithographer is able to produce sharp, clean, unbroken hair lines, fine shadings and delicate type faces on the hardest of bond stocks. Typewritten or printed text, line and wash drawings, maps, charts, photographs and clippings can be reproduced with positive fidelity. Drawings made with a pen or brush can be reproduced direct from original drawings, prints or from proofs of cuts pasted up with type matter. Under the offset printing process, halftones and solids have an exceptionally soft, pleasing tone with good retention of photographic detail. Two color effects in white and black can be produced by reproducing drawings in black and white and making reverse negatives of the copy. Two color effects can also be produced by photographing drawings in white on black. By utilizing the many new papers now coming on the market, with halftones and solids of almost any kind as the subject, we have multiplied advantages for the photo-lithographic process.

All in all, the advantages of photo-lithography are many. They may be summed up as adaptability, speed and economy. There are stock limitations in combination jobs, but the economy of this type of production easily justifies the results secured. In "tailor-made" jobs the range of photo-lithography is limitless. It successfully covers the whole field of advertising literature, books, window displays, posters and miscellaneous printed salesmanship.




BEN DAY SHADING MEDIUMS

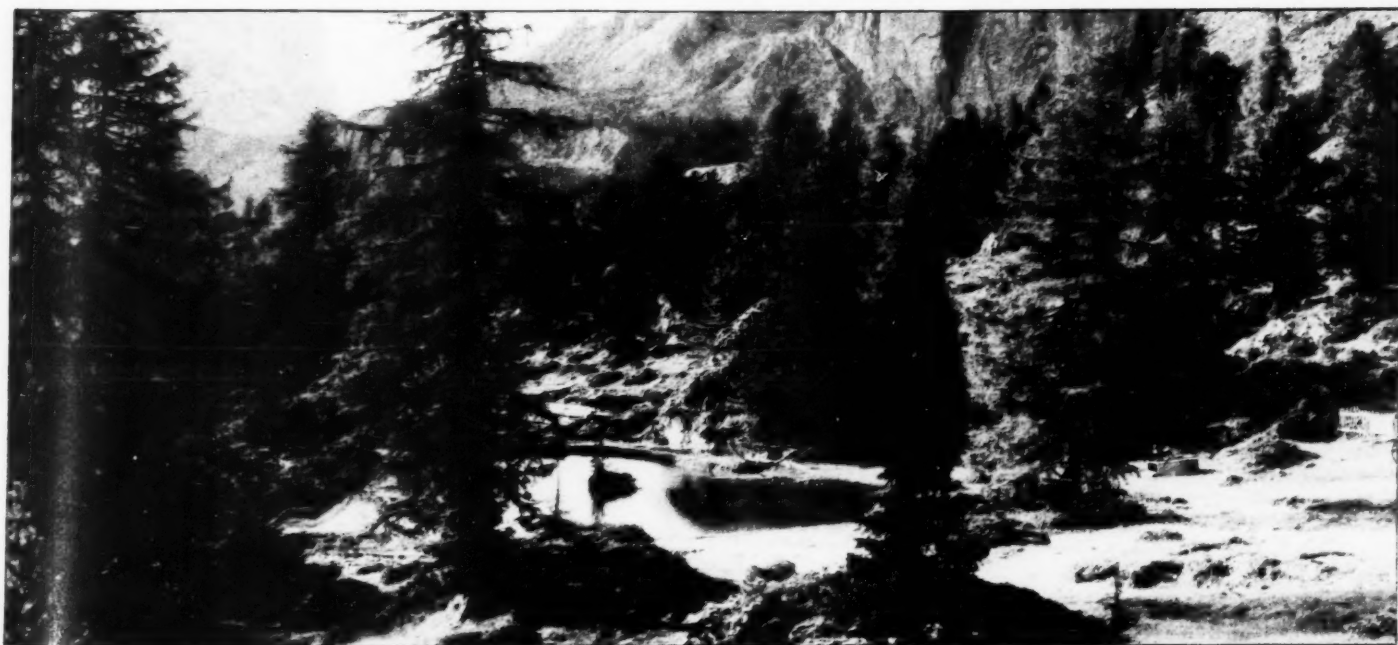
FOR ART WORK ON STONE,
METAL & CARD BOARD

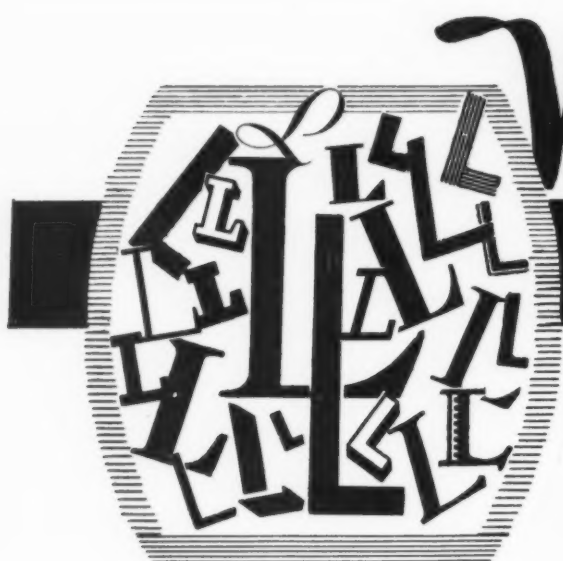
*Invented by Benjamin Day
Used by the leading Lithogra-
phers and Photo Engravers of
the World.*

BEN DAY, INC.
118 E. 28TH Street, New York

COPYRIGHT 1919 BEN DAY INC. U.S.A.







As specialists in the photo-litho composition field from the inception of the industry, we have developed for the needs of our trade a complete creative service, wise in the secrets of the craft, and able to furnish, at moderate cost—

**IDEAS
LAY-OUTS
COPY
ART-WORK
SET-UP
PROOFS**

The Finished Job
READY TO "SHOOT"

Let us be your creative department . . . you will turn out better jobs, and have more time to sell. We will be glad to work with you on any ideas you may need developed. Let us show you.

New York's most
COMPLETE

**TYPOGRAPHIC
SERVICE** *for the*
PHOTO-LITHOGRAPHER

LINO offers everything that the OFFSET, PHOTO-LITHO and MULTILITH trade may require in the field of composition. ¶ Not just a restricted selection of type faces . . . *but almost every type face you may want!* Not just straight composition, but *intelligent treatment from an advertising standpoint*. You benefit from our years of experience in service to some of New York's largest advertising agencies. ¶ We can lay-out your copy for you . . . give you types to fit the purpose. We make up the job and give you perfect proofs. More than that, we are in position to *create* ideas that you can sell . . . to write copy, furnish artwork, dummy-up your job ready to shoot a plate. ¶ We can take a bothersome detail off your hands, to leave you free for your important job of producing first class work.

DAY *and* **NIGHT** *Service*

LINO

TYPOGRAPHY, INC.

225 WEST 39 ST. • NEW YORK

PEnnsylvania 6-4708

MULTI-SLUG

Composition enables you to print ANY kind of a job on your Printing Multigraph! You choose any one of our numerous type faces — up to 30 point — we set your copy on slugs ready to slip right on to the drum. With MULTI-SLUG you can also have TWO LINES of 6 point in one channel.

WRITE FOR TYPE SPECIMEN BOOK



Photograph by Gray, Photographer

Painting by A. S. Baylinson



Painting by Leon Kroll

Photograph by Gray, Photographer



Painting by Leon Kroll

Photograph by Peter A. Juley and Son

AN AGENCY MAN LOOKS AT LITHOGRAPHY

By Jules Boday

McCann-Erickson, Inc.

I HAVE forgotten the name of the philosopher who is credited with the saying "the world changes; only human nature remains constant" or words to that effect.

Having no especial leaning toward Freud or our own eminent Doctor Dorsey, I can't be certain of the constancy of human behavior (even though a buyer). No one, I am sure, will question the truism that the world does change. While changes are under way in every direction, changes in the business world of today are quite significant and the buyer is faced with the herculean task of keeping abreast of changing conditions in every line of industry.

For in today's fast changing picture, standards in every industry are undergoing radical changes, to make way for or be replaced by something else little dreamed of just a few years ago.

Offset lithography in comparison with relief or letterpress printing, is a comparative recent method of reproduction. While the "rubber blanket" principle has been actually in use for about 30 years, it has been only in the past decade that offset lithography has been generally used and somewhat understood. In the last five years, particularly, offset has made giant strides in the field of commercial reproduction.

How does the buyer determine what process should be used for his particular job? Is there any yardstick by which a buyer can measure his selection? What are the factors behind the selection of any given job?

These are vital and important questions and unless the buyer of today has an understanding of them he can't give his company or his clients the service that they are entitled to receive.

In choosing the method by which a piece of advertising literature should be produced, the buyer must necessarily weigh many factors before making his decision.

First and most fundamental is that every process has its place. Everything that I know of has its strength and its weakness.

Second, for certain purposes, one process is better suited to a particular problem than another process. Just as advertising in its various forms does not claim that any one form is the only kind the advertiser should use to obtain the best results, so it is with the graphic arts.

No one, for example, will claim that an advertiser should use only magazines, or only newspapers, or only billboards, or only radio, or only printed matter. Everything depends on the particular problem in hand. The advertising man asks: What is the aim? Who is to be reached? What is the appropriation? and so on.

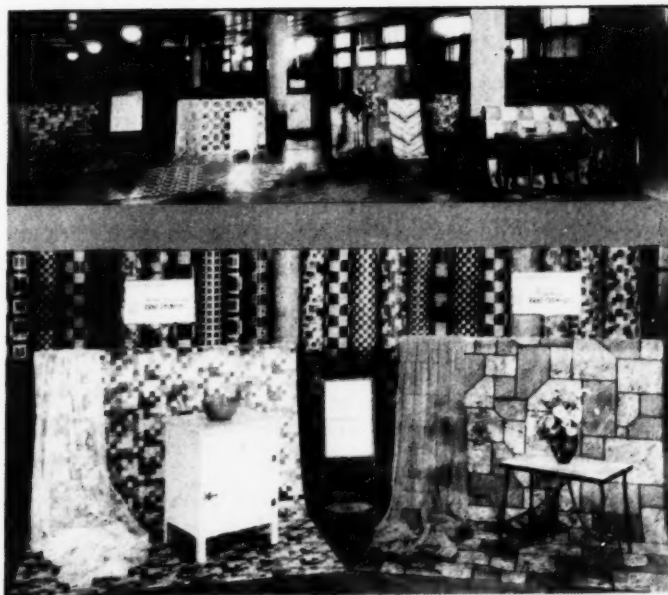
Exactly the same problem confronts the user of direct advertising in its relation to printed matter. First, what is the format of the piece? That is, its size, number of pages,

kind of stock, quantity, colors of ink, binding, etc. Next, the nature of the product. Then, the recipient of the message and similar factors.

There are certain types of sales promotion pieces which, because of definite price advantage, fall naturally into the offset lithography field. The first of these is advertising displays. Where the run is fairly large, the lithographic industry reproduces practically the entire output in this country.

The greater portion of window streamers, pennants and banners are also reproduced by offset. Car cards, where the run warrants, are also a logical lithographic medium. "Blow-ups" of advertisements—that is, enlarged reproduction of ads that will appear or have appeared in magazines or other media—are strictly a job for offset lithography.

One of the sheets in the Sealex Linoleum portfolio. Contained in the attractive brown binder are a set of sheets, each measuring 12x18 inches, telling the Sealex advertising story to dealers.



Here's further
Dramatization
of

LINOLEUM'S LASTING BEAUTY


Kitchen, sun parlor, living room or bath — the Ensemble Display creates them all. Easily and simply. Upper display from The John Shillito Co., Cincinnati, Ohio. Lower, Strawbridge & Clothier, Philadelphia.





OFFICES AND WAREHOUSE OF BALDWIN PAPER COMPANY, INC.

Headquarters for PHOTO-LITH Papers

YOU can make easy work of your paper problems by becoming acquainted with all of BALDWIN'S "Standard Photo-Lith Papers of Quality", and by taking full advantage of our desire to co-operate with you at all times. Send us your inquiries. Samples, dummies and lithographed specimens, with prices, furnished promptly.  Send for your copy of the BALDWIN PAPERWEIGHT CALCULATOR.

Baldwin Paper Company, Inc., 233-245 Spring St., New York, N. Y.

Standard Printing Papers of Quality—FOR 15 YEARS

Something New in Blacks.

MODERN OFFSET BLACK

Radically NEW IN STRUCTURE

All offset blacks of the future
will be modeled after this one.

SAMPLE AND PRICES ON REQUEST

Telephone:
CHelsea 3-4717

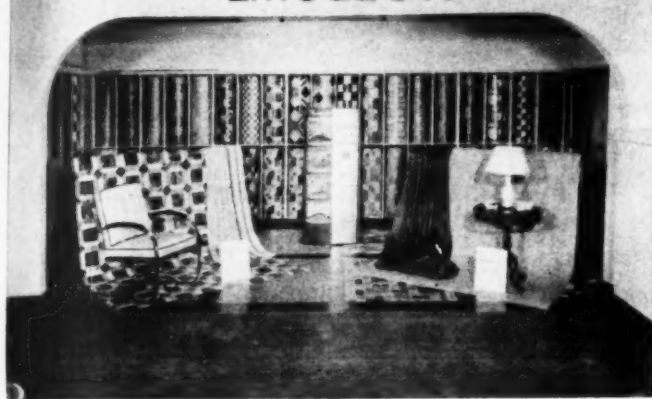
R. S. WILLIAMS COMPANY, Inc.

257-265 WEST 17th ST.

NEW YORK, N. Y.

THE SPECIALTY SHOP *within the Store*

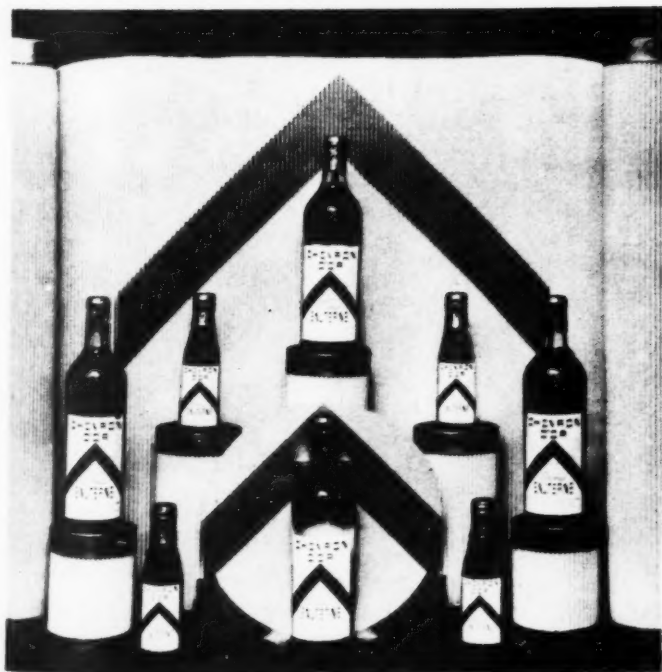
LINOLEUM



A little thought in planning, the addition of an ensemble display or two—and the linoleum department becomes something apart from the ordinary. The most discriminating customer can find the one right pattern in such a "section" as the illustrated. And because it is displayed correctly, decision is an easy matter—and the element of price becomes of secondary importance. Photo from The Hecht Co., Washington.

SEALEX LINOLEUM

Another of the Sealex sheets is reproduced above. The "combination run" job mentioned in this article is shown below. It is a standard 8½ x 11 unit.



So-called "art" subjects where a definite "soft" feel is required to match the artist's painting, pastel subjects for example are ideal for offset reproduction. We recently ran a reproduction of a Rembrandt painting, "The Night Watch," lithographed in 4-color process offset. These prints were given away as a radio premium by the Beechnut Packing Company. Offset was selected because it was the process that reproduced the character of the oil painting to a better degree than other processes. It was just a few years ago that subjects of this nature required at least 6 colors to obtain a good match of the painting.

Very often one of the aims of a piece of promotional literature is the creation of a feeling of "class." This atmosphere can frequently be achieved through the lithographic process. Here, for instance, is a portfolio containing numerous illustrations in a single color, that carried out the object of the manufacturer. The job was done entirely by offset lithography.

Another type of job which the advertiser has found practical and economical in offset is the small run job where the quantity desired is only a few hundred copies. Some time ago, we needed 150 copies of an insert, which is shown below. The cost of the job was nine dollars complete. Notice the large halftone. Comparing this with letterpress printing, the total, including plate, stock, make-ready and running would have been at least eighteen dollars.

These small jobs are known as "combination run" jobs; they are run in combination form with other jobs; usually eight or sixteen pieces are run together on a hand fed cylinder press. Where an insert is without halftone, but all line work, the cost is considerably less. The cost for the insert mentioned was only a fraction of what it would have been by any other process. The prevailing trade practice is to quote on an initial run of 100 copies, plus a few cents extra for each additional hundred. Combination run prices include the cost of paper—generally a 20 substance sulphite bond. Delivery of these combination run jobs require about 3 days. If job is needed in quicker time, a premium is charged for faster delivery.

Other direct mail pieces which were reproduced by offset lithography primarily because of that definite feel of "class" are folders for a nationally known roofing concern and booklets for a liquor distributor. They are shown below:

The roofing folders were handled in duo-tone, lithographed in pleasing duo-tone color combinations on a 60 substance offset stock with a special finish. To add still further to the "class" atmosphere, it was decided to have a french fold rather than the customary single fold for an 8½ x 11 size folder.

The McCallum piece was an 8-page self cover book, lithographed on a 100 substance white special finish offset stock. It was a 2-color job with very satisfactory results. The pages consisted of a series of newspaper ads. Lithographer was

furnished with press proofs of the ads which in turn were reduced by lithographer to size required.

The reader would have to see the actual copies of all of these pieces in their full colors to appreciate the samples fully.

Reprints of booklets, folders, broadsides and printed material where type has been thrown in and no electros available, are handled more economically by offset where the quantity warrants.

In offset, practically any kind of stock can be run for the best halftone work. Paper manufacturers today are making offset papers in a wide range of special finishes with practically little, if any, increase in the cost of paper. Many pleasing and beautiful effects are thus secured.

Another feature of offset paper is their bulk. A 60, 70 or 80 substance offset stock seems to create more "character" than a heavier weight coated or super or English finish paper.

Folding rarely cracks offset paper and for self mailers it is ideal.

Now, for a word of caution to my readers. While I have stressed lithography and tried to show you why a job "got that way" I feel the picture would not be quite complete unless I pointed out a few important and true facts.

Lithography is not and does not claim to be a "cure-all" for all jobs. For certain types of jobs, lithography cannot compare with letterpress. Then, again, with offset lithography having taken a good deal of business away from the printer especially during the depression years, an influx of newcomers are starting up almost overnight. This has led and will lead to a condition where the average buyer will find it ever more difficult to differentiate between that which is false and that which is fundamentally sound.

After all, there are no short cuts to quality, which can only be obtained by experience and perspiration.

Common sense and experience are still indispensable for intelligent buying. Both will be needed in ever increasing doses in the future.

Strikingly original are the Barret Flying Reporter's Sky Views of notable American cities. The cover of one in this series is reproduced below (left). At the right is a page from the McCallum advertising prospectus also mentioned in the article on these pages. The Barret folders are 8½x11 inches; the McCallum booklet 11x14 inches.



A Strong Selling Theme "THE SCOTCH THAT CIRCLES THE GLOBE"

THE SCOTCH THAT CIRCLES THE GLOBE

The Choice of MALTA and MANHATTAN

The lucky ones who have sampled them all say "McCallum's Perfection Scotch." They span the world over. It's a prime first-class Scotch in every way, from the grain to the bottle. Highly distinctive and absolutely reliable. McCallum's has been produced since 1867 by one John McCallum. Every drop is made in the heart of Scotland. It comes in an extra bottle, sealed and made tamper-proof. Every bottle has a paper cap which is easily broken every time you want to drink a drop.

McCALLUM'S Perfection SCOTCH WHISKY

McCallum's Perfection Blended Scotch Whisky

WHEN ORDERING SCOTCH, ASK FOR "McCALLUM'S PERFECTION"

This is one of the
TYPICAL NEWSPAPER ADVERTISEMENTS

WHY A TOURIST AGENCY USES LITHOGRAPHY

by GOFFREDO PANTALEONI

Manager, Italian Tourist Information Office
of the Royal Italian Government

THE purpose of this office is to foster interest in Italy, her people, her accomplishments, her resorts and her centers of artistic and historic importance.

The best way to accomplish this purpose, we believe, is through the medium of pictures, actual photographs of these scenic and historic splendors which so vividly portray their beauty and interest that anyone viewing them will be fired with a desire to visit Italy and see the subjects in their original magnitude.

Naturally, in contacting the public on the scale in which this office operates, it is impossible to use only the original photographs. Some method of reproduction had to be chosen which would present the pictures and the correlated stories effectively and economically. We have found that photo-lithography is the ideal medium for this purpose.

A monthly tourist news bulletin which this office produces photo-lithographically is an excellent example of the efficiency of the process. The typewriter composition used is not only economical, but is adaptable to almost any sort of layout. The elimination of halftone cuts gives us a greater scope in the presentation of photographs. In a recent issue it was desired to picture a number of Hotel coupons in different colors, and by photo-lithography we were able to paste these coupons on a layout sheet and reproduce them directly, thus eliminating several intermediate steps. Furthermore, the offset process gives us good clear reproduction.

We also operate a newspaper picture service for the purpose of furnishing to newspapers throughout the country the many photographs which we carry in our files. In order to acquaint the papers with the variety of subjects we have on hand we employ a regular bulletin in which many of these photographs are reproduced. Photo-lithography is valuable in this connection.



WHERE TO BUY

TO SAVE MONEY

ROB-PORT INKS

Specializing in

BLACKS
PRINTING LITHO

We Are Geared to Meet
Your Immediate Requirements for

**LITHOGRAPHIC
SUPPLIES
MOLLETON**

OFFSET RUBBER BLANKETS
SURESET COMPOUND
WAX COMPOUND
FLANNELS

Specializing in

READY SILK SEWN MOLLETON COVERS
SMOOTH OR GRAIN LEATHER ROLLERS

INCORPORATED
ROBERTS & DORTER

NEW YORK

100 Lafayette St.

Phone . . Canal 6-1646

CHICAGO

402 S. Market St.

Phone . . Wabash 6935

Established 1893

THE DESK COMPOSING MACHINE

ONE of the most appealing features of photo-lithography is the economy effected by eliminating typesetting and cuts. Essentially photographic in nature, the process can reproduce any good original quickly, simply and effectively.

Two recent developments have stimulated the use of photo-lithography by assisting in the elimination of typesetting, at the same time improving the appearance of original copy for reproduction. These are the Varityper and Vogeltype Aligning Paper, described elsewhere in this issue. These two developments have been instrumental in leading many municipalities as well as large corporations to survey their buying requirements with a view to effective large scale economies.

Because we believe that the two items mentioned above are of importance to the consumer as well as to the photo-lithographic industry, we describe below what has been aptly called a "desk composing machine."

In almost every business office there is a more or less frequent demand to reproduce speedily and in quantity a letter, a form or such important information as in newspaper parlance would be called a "flash." In offices where such things are expected and are therefore a routine matter, arrangements can be made to expedite the reproduction through the cooperation of a printer geared up to give quick service. In such cases cost is disregarded; time is the essence of the operation. Appearance, economy and frequently accuracy must be sacrificed for speed.

But every business man realizes that the sacrifice of these factors is not only expensive but may lead indirectly to other costly complications later on.

A solution of many of these difficulties may be found in the use of photo-lithography. This latest and still comparatively new method of printing has done much to expedite the quick release of "hot" news and to reproduce both quickly and economically new or existing printed matter. As more purchasers of printing become acquainted with the possibilities—as well as the limitations—of offset lithography, much of the grief, economic and otherwise, of the modern business man will disappear.

Undoubtedly the greatest practical advantage of the photo-lithographic method is that it will permit the reproduction in exact facsimile either enlarged or reduced copies of the original. This advantage has widened the scope of the typewriter operator in that she can type her copy, include drawings or photos, and send the material to the photo-lithographer for reproduction.

But when it is remembered that every business message is intended ultimately to make a sale, other factors aside from the message must be considered. Layout, display and the arrangement and variety of type matter has an important bearing on the impression which the sales message makes on the recipient. Here the ability of the typewriter typist is

curtailed by the physical limitations of her machine. She cannot compete with the variety of styles and sizes of types that the printers' compositor has at his command. Her use of white space, with all its possibilities, is limited to a mechanized interval between lines of typed matter.

However, as the art of photo-lithography has developed, a machine which eliminates these restrictions of the typewriter has likewise been perfected. This machine, known as the Vari-typewriter, is really a typewriter in that it will do everything that an ordinary typewriter does plus having the advantages of using different types and spacings which make it an office variable type composition machine operated by the regular office typist.

Developed originally for another purpose and for many years known as the Hammond Typewriter, this machine, now manufactured by the Ralph C. Coxhead Corporation, has been greatly improved in the last two years.

Literally the Vari-typewriter is a desk composing machine. It is provided by the manufacturer with a wide selection of type faces ranging in size from 6 to 14 point. The various styles of type are interchangeable and it takes but a few seconds to change from one to another. The advantage of being able to use different kinds of type on one machine is obvious. For example, suppose a new office form is being prepared. The stenographer, or rather the Vari-typist with a special brown base ribbon in her Vari-typewriter, writes out the copy. She has before her different fonts of type. For the heading she may choose a bold face gothic. The description or sub-heading is put in proper size italics and for the narrow columns she selects a smaller type. After a few minutes the form is completed, verified for accuracy without the necessity of reading a final proof, and on its way to the printer.

Two fonts of type may be used in the Vari-typewriter simultaneously, which is extremely advantageous when composing text matter. For example a Roman type and its corresponding italics may be used together so that the operator can quickly turn from one to the other.

The machine is also provided with a variable spacing device which naturally is necessary with different sizes of type. This spacer operates independently for each size of type so that different effects may be obtained with the same type by merely changing the spacing. A repeat key is used to produce bold face characters by hitting each of them more than once to give the desired degree of blackness.

When required, the right hand margin of the typed matter may be justified to resemble a printed page. More time is required to do this, but for important work, it is well worth while. A key called the half-back spacer is pressed by the operator so that a half space or a multiple thereof can be left between words. When the work is composed it is difficult to see where these half spaces have been inserted.

CHOICE OF THE LEADERS...



SPEED (6000 per Hour) • **VERSATILITY** • **EASE OF OPERATION** • **VOLUME** • **ACCESSIBILITY** • **ACCURACY**
mean fine quality and extra press room profits for users of this EL 22 x 34 Offset.

HARRIS

HARRIS-SEYBOLD-POTTER
 GENERAL OFFICES: 4510 EAST 71 STREET, CLEVELAND, OHIO
 Harris Sales Offices: New York, 330 W. 42nd St. • Chicago, 345 So. Dearborn Street • Dayton, 815 Washington Street • Factories: Cleveland, Dayton



The New **VARI-TYPER**

For Preparing Copy for Photo-Lithography

THE NEW VARI-TYPER operates like a typewriter . . . has instantly interchangeable type . . . sixty different styles and sizes . . . from 6 to 14 point.

SPACING, either vertical or horizontal, is accomplished by merely shifting a lever. The electric motor insures uniformity of typing regardless of the unevenness of the operator's touch.

USED BY practically all photo-lithographers and letter shops. Also by such well-known organizations as:

American Gas Assn.
Chemical Bank & Trust Co.
City of New York
Distributors Group, Inc.
Electric Bond & Share Co.

Financial Information, Inc.
International Projector Co.
MacFadden Publication, Inc.
Montgomery Ward & Co.
National Broadcasting Co.

National Biscuit Co.
Pask and Walbridge
Radio Corporation of America
Socony-Vacuum Oil Co.
Southern Pacific Co.

Ask for a Demonstration of the New VARI-TYPER. You incur no obligation

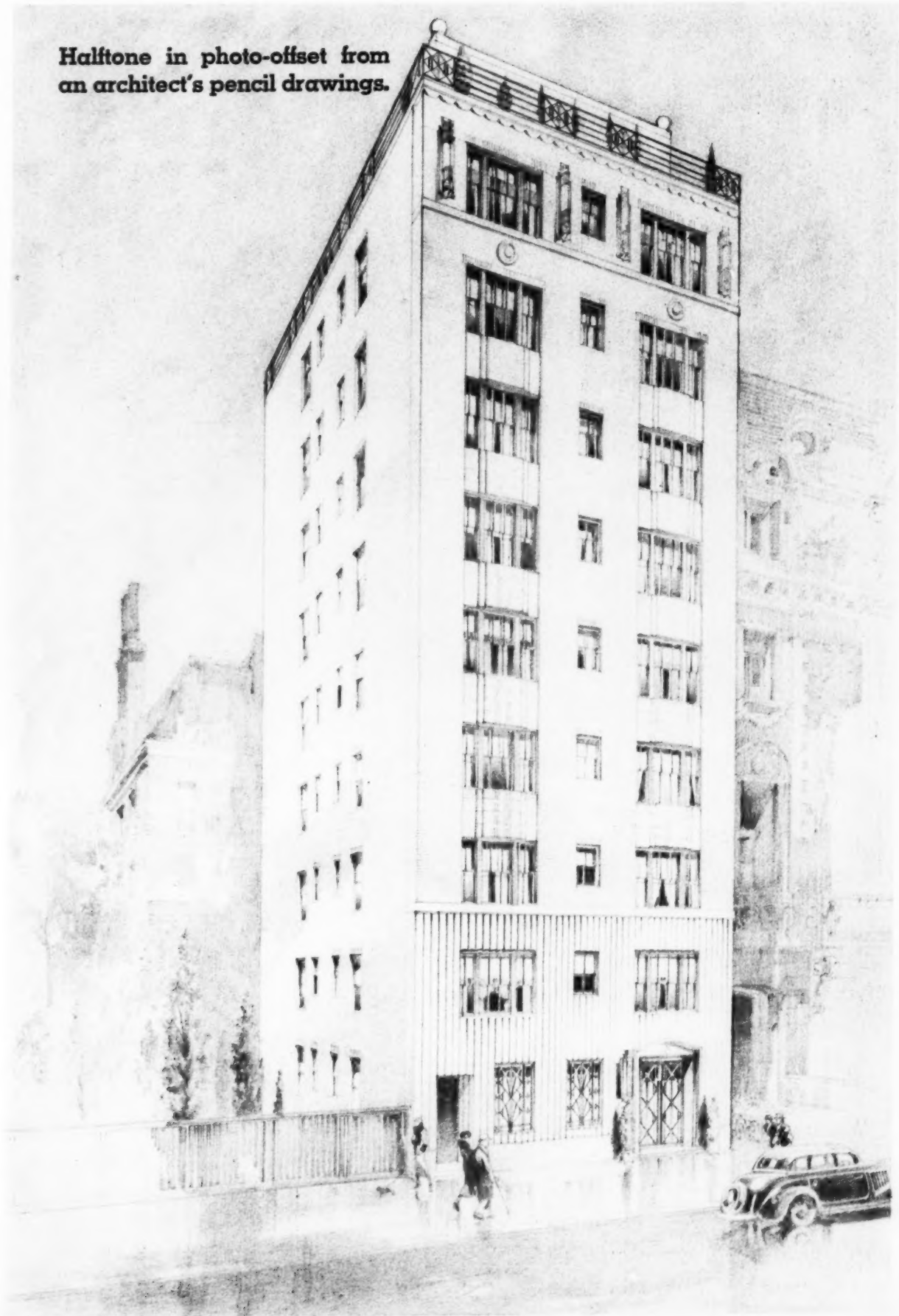
Manufactured by **RALPH C. COXHEAD CORPORATION**

OFFICES AND SALESROOMS

17 PARK PLACE

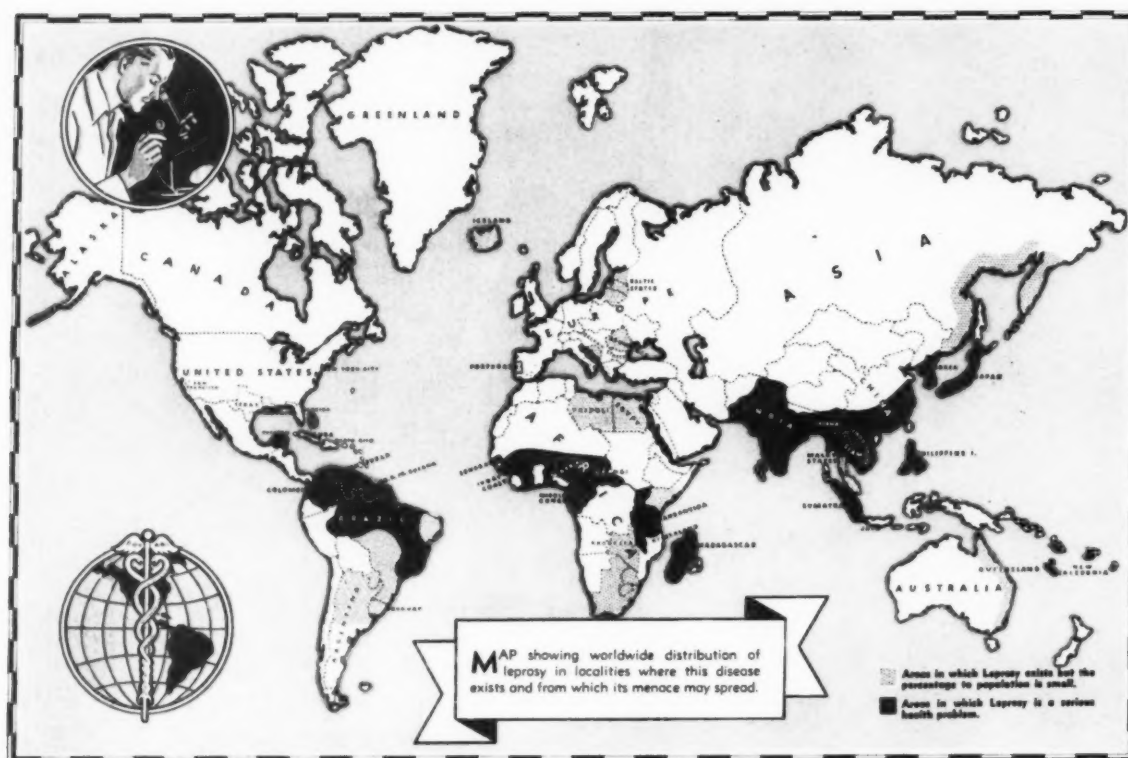
NEW YORK, N. Y.

Halftone in photo-offset from
an architect's pencil drawings.



ARDLEE SERVICE, INC., 28 W. 23rd ST., NEW YORK

from **CURSE to CURE**



Halftones of wash drawings produced by photo-offset.

Deep Dark Blacks and Soft Greys
Characterize this Copy—Segments
From a Folder Produced in Offset.

Ardlee Service, Inc.
28 West 23rd Street
New York City



PHOTO-OFFSET HALFTONE FROM PHOTOGRAPH
ARDLEE SERVICE, INC.
28 WEST 23rd STREET NEW YORK

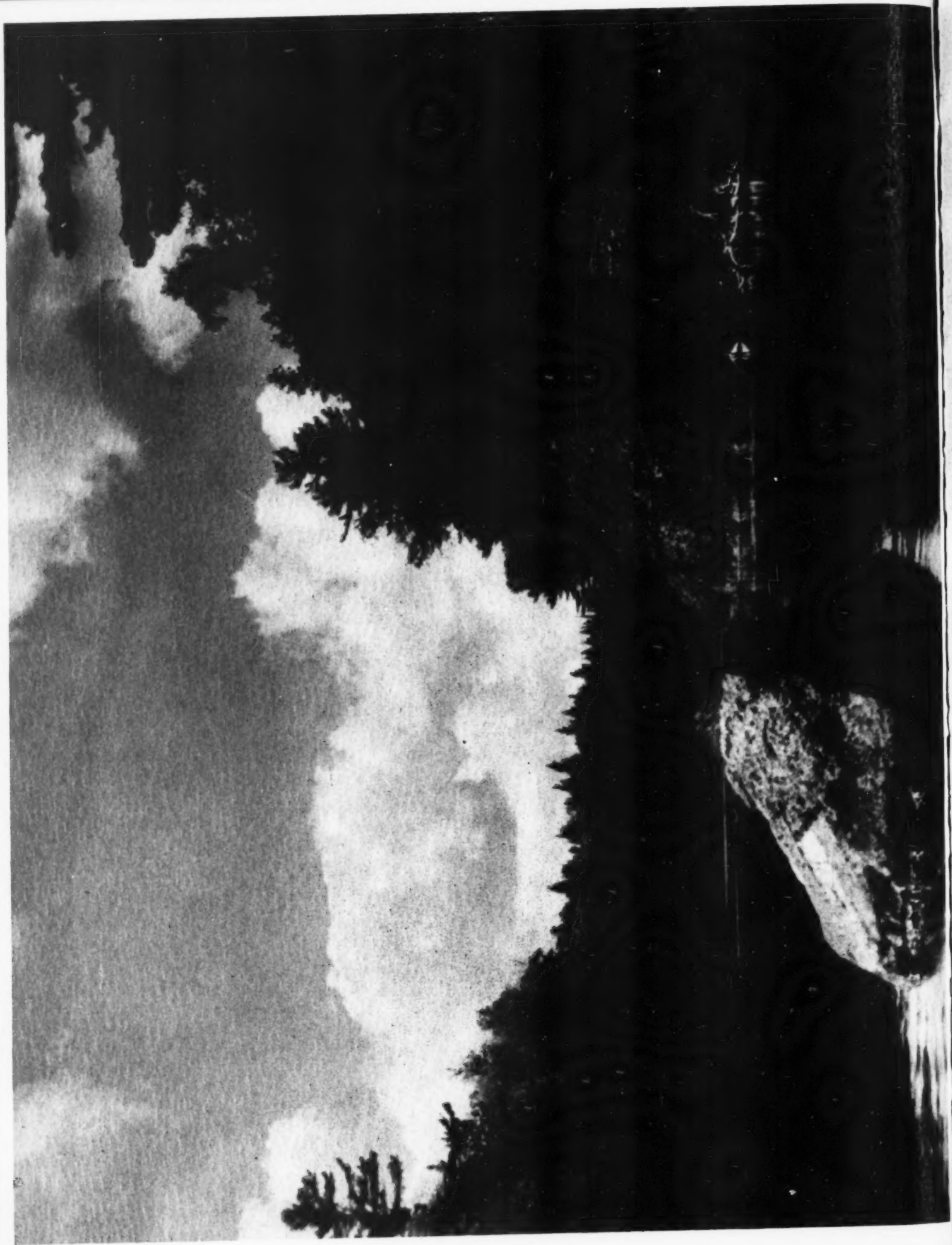


PHOTO-OFFSET HALFTONE FROM PHOTOGRAPH
ARDLEE SERVICE, INC.
28 WEST 23rd STREET NEW YORK



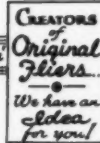
Photograph by Disraeli

American Landscape, 1935





BORO PHOTO LITHOGRAPHERS, INC.
25 LAFAYETTE STREET
BROOKLYN, N. Y.
TRIANGLE 5-8846-7



The Table of Contents
of "Inland Marine Insurance"

Showing how thoroughly the Author has treated the subject

PART I
CARRIERS LIABILITY

Can I Exonerate Carriers, if I
show that they were not negligent,
when they are liable for cargo
losses? Can I Exonerate Carriers
for cargo losses, if I show that
the cargo was not properly
stowed, packed, secured, loaded,
or unloaded?

THEATERS
MUSIC

SUN
WED. 7. 1991
MOVIE RADIO
SECTION 1
Approaches Reality



EASY DRAWING • PROJECTING PICTURES • OBJECTS



JAMES W. THOMAS
ROYAL S. CLEVER
CLIFFORD W. BURNHAM

118 JOHN STREET
NEW YORK

TELEPHONE
NUMBER 0 644
CABLE ADDRESS
STANDARD, CATHY

[illegible]

This is to advise that a Combination Policy is now available to cover the following hazards while you are an active participant or spectator of the game of golf on a golf course at a premium of only -

\$10.00 for one year -or- \$25.00 for three years

ACCIDENT INSURANCE

In event of accidental injuries to yourself resulting in loss of life or both eyes, policy pays \$10,000 or one-half that amount for loss of either eye.

IDENTITY INSURANCE

In event of accidental injuries to others resulting from your play, policy provides for the investigation and defense of suits and covers your legal liability for bodily injuries to one person up to.... \$10,000
and to two or more persons, up to \$20,000

PROPERTY DAMAGE INSURANCE

Protects you against claims resulting from your play for accidental damage to property of others up to \$ 1,000

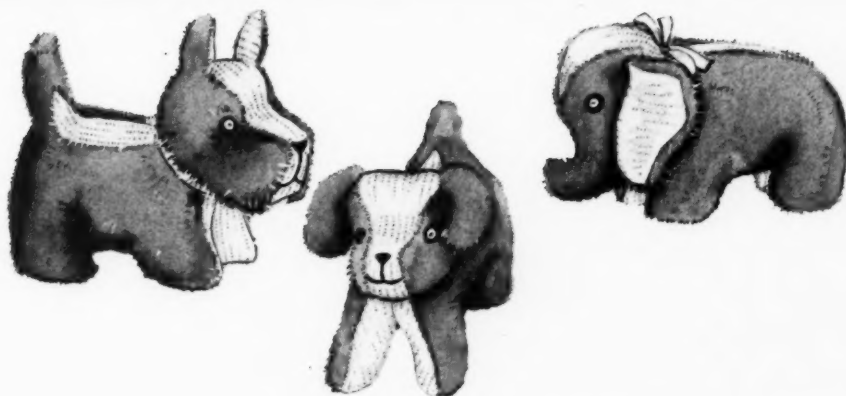
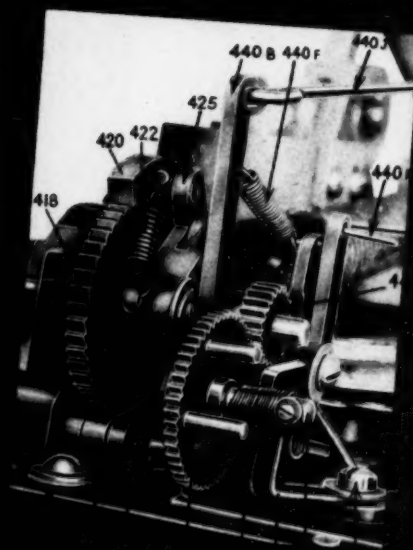
PROPERTY INFORMATION

COVERS LOSS
 Covers loss by fire, lightning, cyclone, transportation or theft of
 golfing equipment, such as: uniforms and clothing including loss of street
 clothing while contained in any private locker on any regular golf
 premises while the assured is there to play golf; and theft of golf-
 ing equipment and golf clothing from within an automobile, except
 while in a public or private garage \$ 200
 (no coverage against theft of any article valued at \$10.00 or less;
 if over \$10.00, full claim will be paid)

Covers against breakage of your golf clubs while you are playing
with them on any golf course up to \$ 500

Covers anywhere in the World and all losses are automatically reinstated.

Stock—Lexington Offset Sub. 80 Handmade Finish

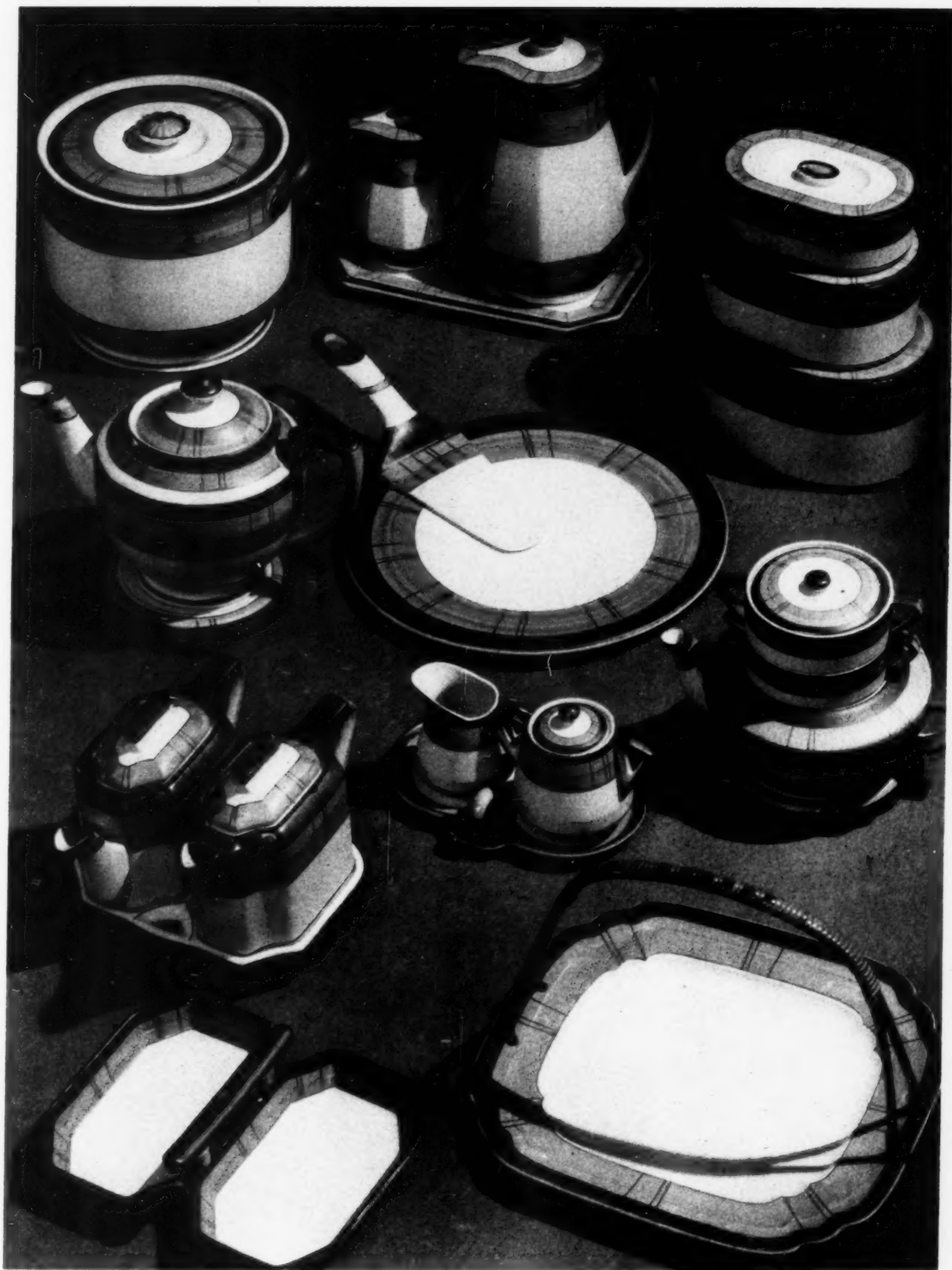


A Product of The International Paper Co.

BORO PHOTO LITHOGRAPHERS, INC.



REPRODUCED BY THE PHOTO-LITHOGRAPHIC PROCESS
BORO PHOTO LITHOGRAPHERS, INC.
25 LAFAYETTE STREET BROOKLYN, N. Y.
TRIANGLE 5-8846-7

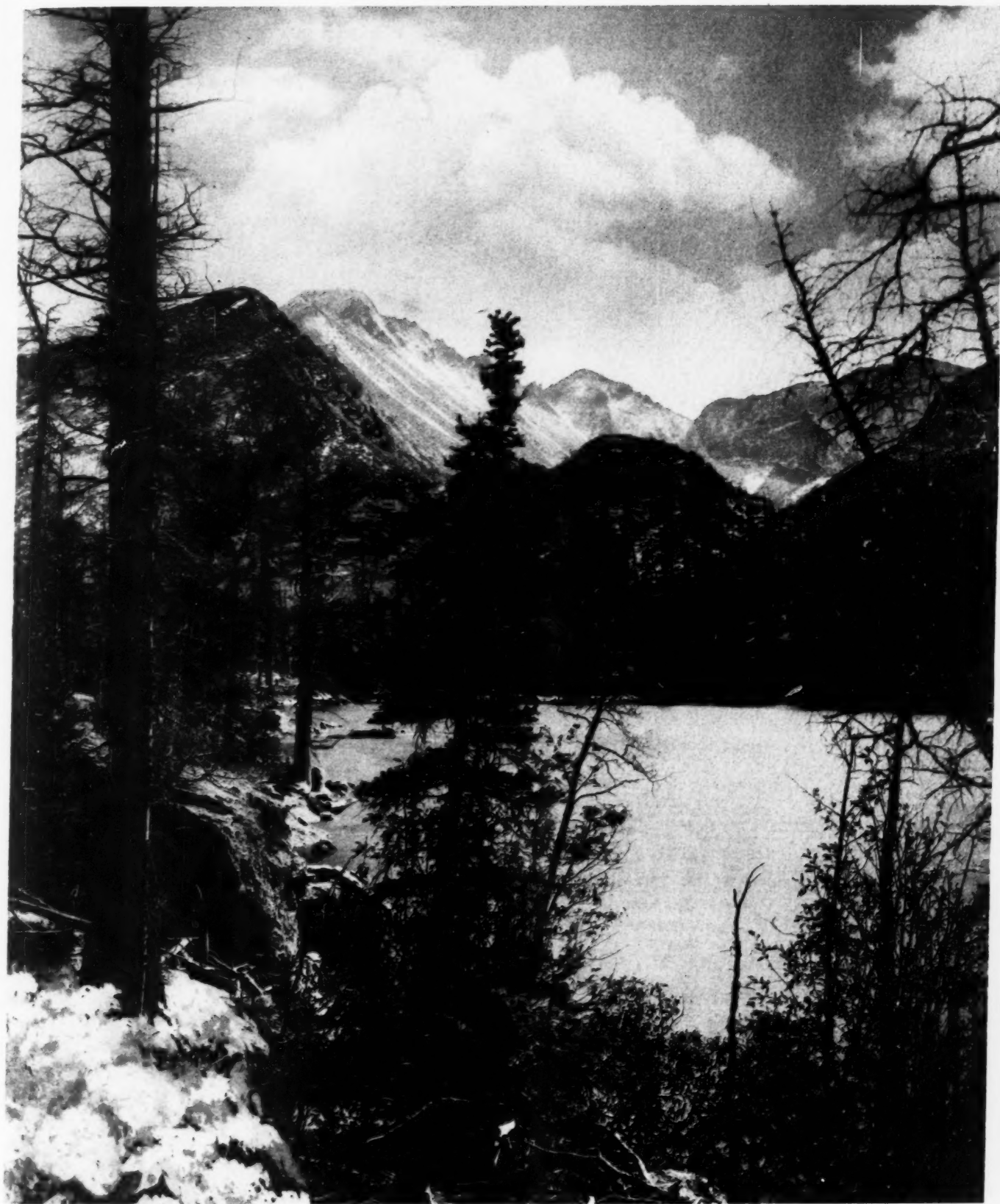


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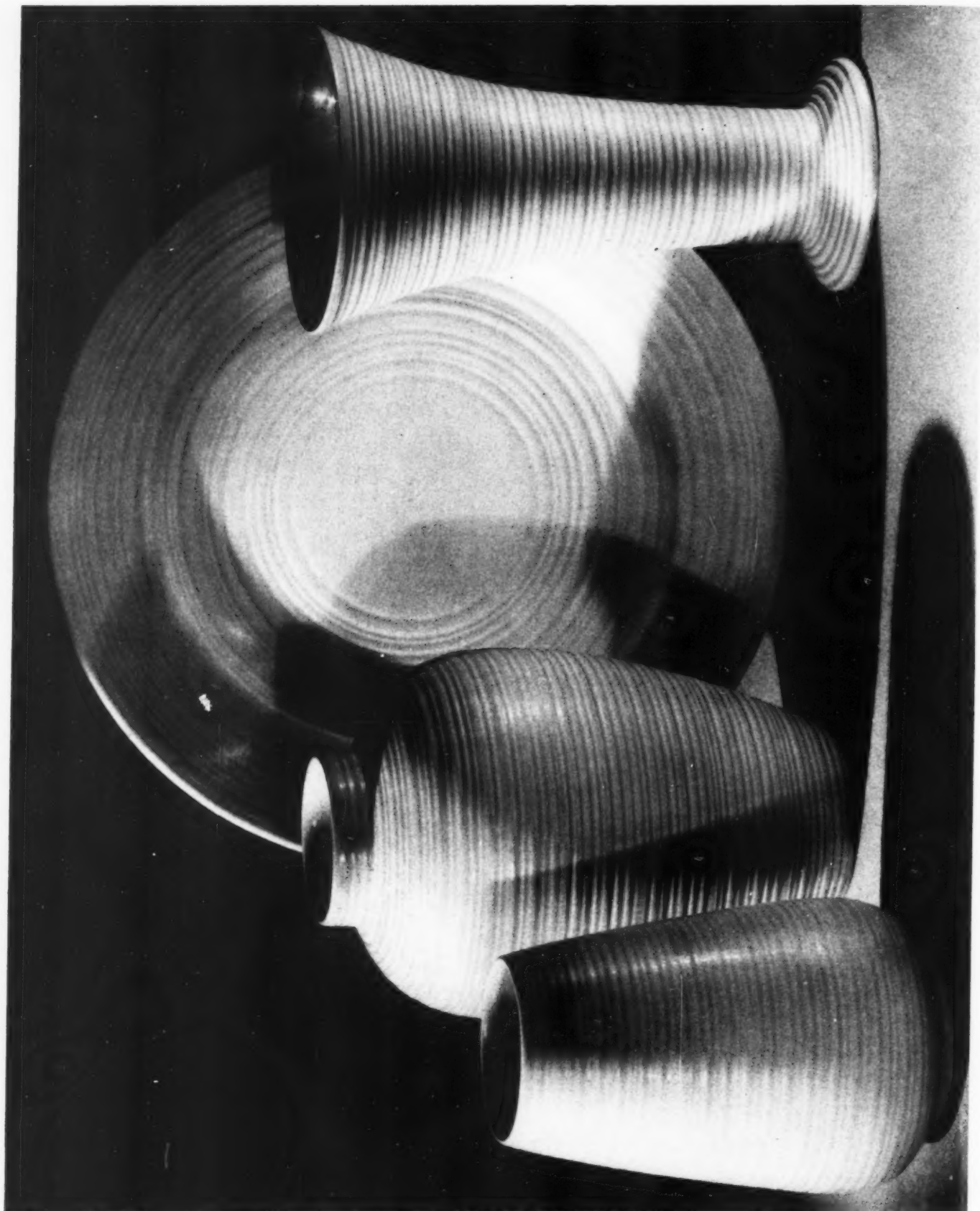


Courtesy of AGFA ANSCO

REPRODUCED BY THE PHOTO-LITHOGRAPHIC PROCESS
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25 LAFAYETTE STREET BROOKLYN, N. Y.
TRIANGLE 5-8846-7

George McKibbin & Son

ESTABLISHED 1890

BOOKBINDERS

Large Trade Editions • *Limited Editions*



CATALOGUES • DIARIES • BIBLES
BROCHURES • NOVELS

The same excellent standard of workmanship at
current prices. A creative department to furnish
dummies and unusual binding suggestions



Bush Terminal • Brooklyn Borough • New York
Third Avenue 33rd to 34th Streets

Plate Making Equipment for any size press!



The new MILES dark room Vacuum Printing Frame—
priced right.

●
*For real economy in negative making,
you MUST use the newly developed
MILES Vacuum Back — unexcelled
for lightness, simplicity, and
efficiency itself.*



●
The new MILES Layout Table priced low to
incite immediate purchase.

The MILES MACHINERY COMPANY has the facilities for supplying your plate making equipment no matter what size press you employ in your plant. The design of our Offset equipment is based upon practical experience—free from all unnecessary gadgets—and priced exactly right.

Ten years' experience supplying the needs of the country's foremost platemakers has qualified us to make any type of installation. If you have any plate making problems, let us solve them for you.

●
You owe it to yourself to inquire . . .
NOW!

●
MILES MACHINERY COMPANY

18 EAST 16th STREET
New York, N. Y.

Telephone:
SPRING 7-4756

*Specialists in new and rebuilt equipment for offset, photo-
engraving, electrotyping, and stereotyping.*



ben pinchot
Photographer



Courtesy Paul A. Hesse Studios, Inc.

WHY

Blackwood

OFFSET

Examination of the subject on the reverse side reveals why BLACKWOOD OFFSET was selected.

BLACKWOOD OFFSET offers the advertiser quality reproduction in both halftone and line. The texture accentuates the values, radiates an atmosphere of richness and quality.

BLACKWOOD OFFSET makes easy running for the lithographer. It prints a sharp, clean impression, does not pick up lint, and saves on transfer plates and blankets.

YET

BLACKWOOD OFFSET IS MODERATELY PRICED

It is a standard grade, available in plain finish in all regular sizes and weights directly from our large stock — or in fancy finishes, regular or special sizes, in case lots (or more) from mill.

SAMPLE BOOK SHOWING ALL WEIGHTS AND FANCY
FINISHES AVAILABLE. FURNISHED UPON REQUEST.



MARQUARDT & COMPANY

INCORPORATED

Fine Papers

153-155 SPRING STREET
NEW YORK



YOUNG-PHELPS FROM NESMITH

Reproduced from a photo-print in 2 colors, on Fancy finish Blackwood offset supplied by Marquardt & Co. Inc., N. Y., Offset Lithography by Geo. Schmitt & Co. Inc., B'klyn, N. Y.

GRAY

PHOTO OFFSET CORPORATION

We have tried to include in these few pages those subjects which best represent the normal type of work produced in the Gray Photo Offset plant.

If we have neglected to include a sample of the kind of work you are particularly interested in, we feel certain that in our files is a copy of the material you have in mind.

One of our representatives will be pleased to show you further samples and explain the complete workings of our organization.

GRAY PHOTO OFFSET CORPORATION
216 EAST 45TH ST., NEW YORK CITY
MURRAY HILL 2-9000

ILLUSTRATIONS IN ADVERTISING

NOT the most infrequent of all proverbs attributed to the Chinese is the admonition that one picture is worth five thousand words. Regardless of its origin that statement contains the essence of good advertising—the ability to set down in print the story of a product or service in such a way that the prospect's interest will be aroused, his desire to possess stimulated, his urge to act realized.

Pictures can't tell the whole advertising story any more than a salesman can be simply handing the prospect a sample of his product and walking off. But pictures can surround the elements of the sales story with a sense of the dramatic that will catch the reader's gaze and impel him to read the rest of the sales story.

The use of illustrations of the product offered for sale is, of course, obvious. The broadside, brochure, folder or point of sale display attempt to familiarize the prospect with the product by reproducing either a photograph or drawing of the product, generally in natural color. Likewise do charts, cross-section views, diagrams, sketches, perform the same function.

But in a more general vein, illustrations can be profitably utilized to arrest attention and surround the presentation with the proper atmosphere.

Today's advertising and selling largely resolve themselves into an effort to impress the buyer with what the product will do for the buyer after it is purchased. Thus, an attractive girl with a beautiful complexion instills in the buyer's mind the hope of approaching the adgirl's appearance by using the same advertised product. An ermine-gowned woman seated at leisure in the interior of a luxurious car sells the satisfaction, the riding ease and joy the car will afford potential buyers.

Frequently used too is the negative side of the illustrative sales story. The man from whom everyone turns away, for example, because he hasn't shaved that morning. Or, the horrible sight of a car catapulted off a road because it didn't carry a certain make of tire.

Whether it be by positive encouragement or negative persuasion, the advertising illustration helps the seller get across his message to the buyer.

One authority recently enumerated five distinct functions for the picture in advertising: To capture the reader's atten-

tion, to increase the prospect's interest, to clarify explanations and details, to emphasize and dramatize ideas and to make objects more familiar.

The steadily rising use of photographs for advertising reproduction is first-hand evidence of the desire of advertisers to pack as much realism and punch as possible into their ads. Human models actually photographed inspire a certain amount of believability. When a certain exaggeration of effect is desired, photographs still fill the bill well, for human beings in incongruous positions tend to whip up a certain sympathy in onlookers' eyes.

So much advertising today is of the "read as you run" variety that dominant pictures are essential if the potential buyer is to gain the message's full import in the flash of an eye.

How, when and why to use illustrations in advertising literature must depend on the immediate aim of the advertising piece, the format, the cost and the audience to which it is directed. The flavor of any illustration should be harmonious with the tenor of the copy, the product offered for sale, the character of the advertiser.

For certain products, especially those which depend on design for their appeal, illustrations are almost invariable necessities. For example, a "mannish coat" advertised for women is simply another coat until the manufacturer shows the coat's lines as it appears on a model. An electric clock is just another clock until a picture shows its unusual shape, smart numbers, ability to harmonize with a certain room scheme.

Cost is an important factor to consider when planning the reproduction of illustrations. Large halftone areas are substantially less in price in photo-lithography than in other reproduction methods. Line subjects are particularly economical to reproduce by photo-lithography. In fact, the process' elimination of costly plates is one of the attractive features that has created such a widespread acceptance by advertisers.

Advertising illustrations, together with advertising copy, layouts, formats, should be based on productivity. If, in one line better results materialize from a small line drawing than from an impressive halftone, the line drawing is by far the better investment; if the reverse is true, the advertiser would do well to stick to the more successful formula.

U.S. KREPE-TEX

*The New Rubber
Swim Suit*



Courtesy of UNITED STATES RUBBER PRODUCTS, INC.

Reproduced by

GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset



Courtesy of
**U. S. HOFFMAN
MACHINERY
CORP.**



Courtesy of
KENWOOD MILLS

Copyrighted
1934-35 Kenwood Mills





Courtesy of
CANADA DRY GINGER ALE, INC.

Reproduced by
GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset

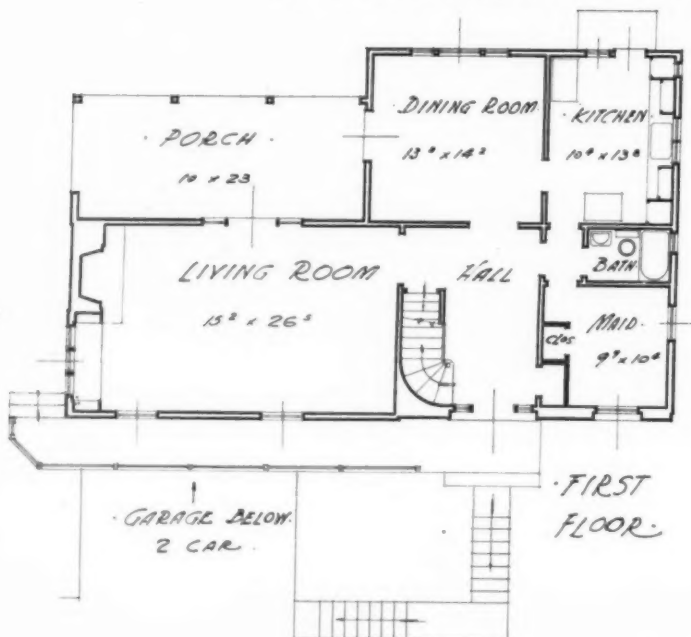


HOUSE 207
IN WELLYN WOODS

Area of plot approximately 7,500 sq. ft.

| | |
|----------------|----------|
| PRICE | \$17,900 |
| First mortgage | 11,000 |
| BALANCE | \$ 6,900 |

The first mortgage runs for 20 years, and is paid off in easy monthly payments. In this way all renewal charges and miscellaneous fees are eliminated.



Courtesy of
LAWRENCE PARK PROPERTIES, INC.

Reproduced by GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset



Courtesy of CONTINENTAL CAN CO.

Reproduced by GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset

June 30, 1935

CHILDREN'S FRIEND

3

A Sunday Talk

SECOND SUNDAY AFTER TRINITY

And they all with one consent began to make excuse.—From Luke 14: 18-24.

MAKING EXCUSES

WE all know what it is to make an excuse, don't we? And just as in our story today in the Bible, a story Jesus tells, it's a shame the way people make excuses. Just think of it! Here was a man who made a great supper, and we may be sure it was great when Jesus says so: and yet those first invited began making excuses.

There was nothing the matter with the supper. We are sure of that, because Jesus said it was great. But what did He mean? He meant that what He has to give us is like a supper, not only in the Lord's Supper, but also in His Word, in His promises, in His love and care, heaven, and all the things He gives us as Christians. It's all like a great supper, He would say. It makes us feel good, and it is good for us. The best thing in the world is to be a Christian. And God invites everybody. He wants all to come to Jesus, believe and become a Christian. That is, He would say, like coming together at a great supper or dinner. The things we get are great.

And oh, its cost is great—Jesus died for us, you know. We have exceeding great and precious promises. It is great. And those who began to make excuses—they didn't say anything was the matter with the supper. Oh, no, not a thing. And yet they began to make excuses.

Something was the matter with them, not with the supper. They cared more for other things. Just see what excuses they made—poor, every one of them. They could easily have done the things they speak about any day, and the man just married could have taken his wife with him. No, they were only excuses. They didn't really care for the supper, for God and Jesus and the Bible. That was the real reason. That is why the man was angry when his servants brought the excuses. He knew they really had no excuse. And God is angry when people hear Him speak to them in His Word and they don't care. Oh, how awful to hear that these who acted so would not taste of the supper, not a taste. Oh, let us love and trust in our good God, and gladly do according to His commandments.

HOLY SPIRIT, help us
Daily by Thy might
What is wrong to conquer,
And to choose the right.

Our Letters

Rosholt, S. Dak.

Dear Readers:

This is our first letter to the Children's Friend. We all like Sunday school and try to be present every Sunday. We go to the Bethanie Lutheran Sunday School. There are six girls in our class. We are studying Catechism, part II. There are about one hundred twenty-five enrolled in our Sunday school. Our pastor is Rev. James Falk and our superintendent is Mrs. James Falk. Our teacher is Miss Elsie Selken. We like them all very much. We are hoping to see our letter in print.

Your unseen friends,
M. C. A. N. D. S. E. S. J. L.
and E. E.

Jewell, Iowa.

Dear Editor and Readers:

This is the first time our class has written to the Children's Friend. We are in the primary department and we have Sunday school in the basement of our church. There are six classes

altogether and we have our own opening and closing exercises and our own officers. We are a class of 3 boys and 2 girls and are in grade I. Jeanette Halverson is our teacher. We like to go to Sunday school very much and we have a star class quite often. Rev. Carl Opsahl is our pastor.

We hope to see our letter in print.
Your unseen friends,
T. A. E. O. M. A. T. J. H. B. O.

Clinton, Wis.

Dear Readers:

We are writing this letter on Easter Sunday. Our teacher's name is Marjorie Johnson, and the Sunday school superintendent's name is Henry Williams. Our pastor's name is Olaf Lyman. There are three in our class. We are in class five. It is raining in Jefferson Prairie today. We enjoy reading the Children's Friend very much. Love and best wishes,
Your friends,
A. J. H. P. J. D.

Watford City, N. Dak.

Dear Friends:

This is the first time we have written to the Children's Friend.
There are six girls in our class. Our teacher is Mrs. Johnson. In our Sun-

day school we have an enrollment of about eighty-five. We have a primary and junior department. Our minister is Rev. K. S. Mickelsen and our superintendent is Mrs. P. O. C. Johnson. We like them very much.
We enjoy reading the paper and we find the letters very interesting. Hoping to see our letter in print.
Your new friends,
B. S. J. M., C. H. P. G. M. H. F. S.

Beltrami, Minn.

Dear Editor and Friends:

We do not very often see a letter from Beltrami in the Children's Friend, so our class decided to write. We enjoy reading the letters, stories, and poems in the Children's Friend very much.

In Sunday school we are in Explanation, Part III, Grade VIII. Our teacher is Miss Beulah Olson, and our superintendent is Mrs. M. R. Skaug. Our pastor is Rev. R. M. Vordale. Our treasurer is Miss Adelaide Johnson. Our class has six boys and three girls.

Your friends,

B. L. W. R. L. M. M. S. E. N. F. S. B. O. H. S. C. F.

Alexandria, Minn.

Dear Editor and Friends:

This is the first time I've written to the Children's Friend. I enjoy reading the stories and verses in it.

I am in the sixth grade Sunday school class. My teacher is Mrs. J. E. Johnson. The pastor is Rev. C. E. Hanson, the superintendent is Mr. Christensen.

I enjoy going to Sunday school and will try to come every Sunday. Hope to see my letter in print.
Your unseen friend,
Hazel Knutson.

June 30, 1935

CHILDREN'S FRIEND

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Your unseen friend,
Hazel Knutson.

Wanamingo, Miss.

Dear Editor and Readers:

This is the second time we have written to the Children's Friend. We are looking forward to seeing our letter in print.

Our pastor is Rev. J. B. Rocke. Our superintendent is V. J. Tiller and our teacher is Overt Rosvold. We have three girls and three boys in our class. We are in the seventh grade in Sunday school. We are in the eighth grade in public school.

We will gladly answer all letters from anyone who wishes to write to us. Hoping to see our letter in print we remain
Your unseen friends,
A. R. M. S. E. S. M. S. P. P.
B. H.

Fairview, S. Dak.

Dear Friends:

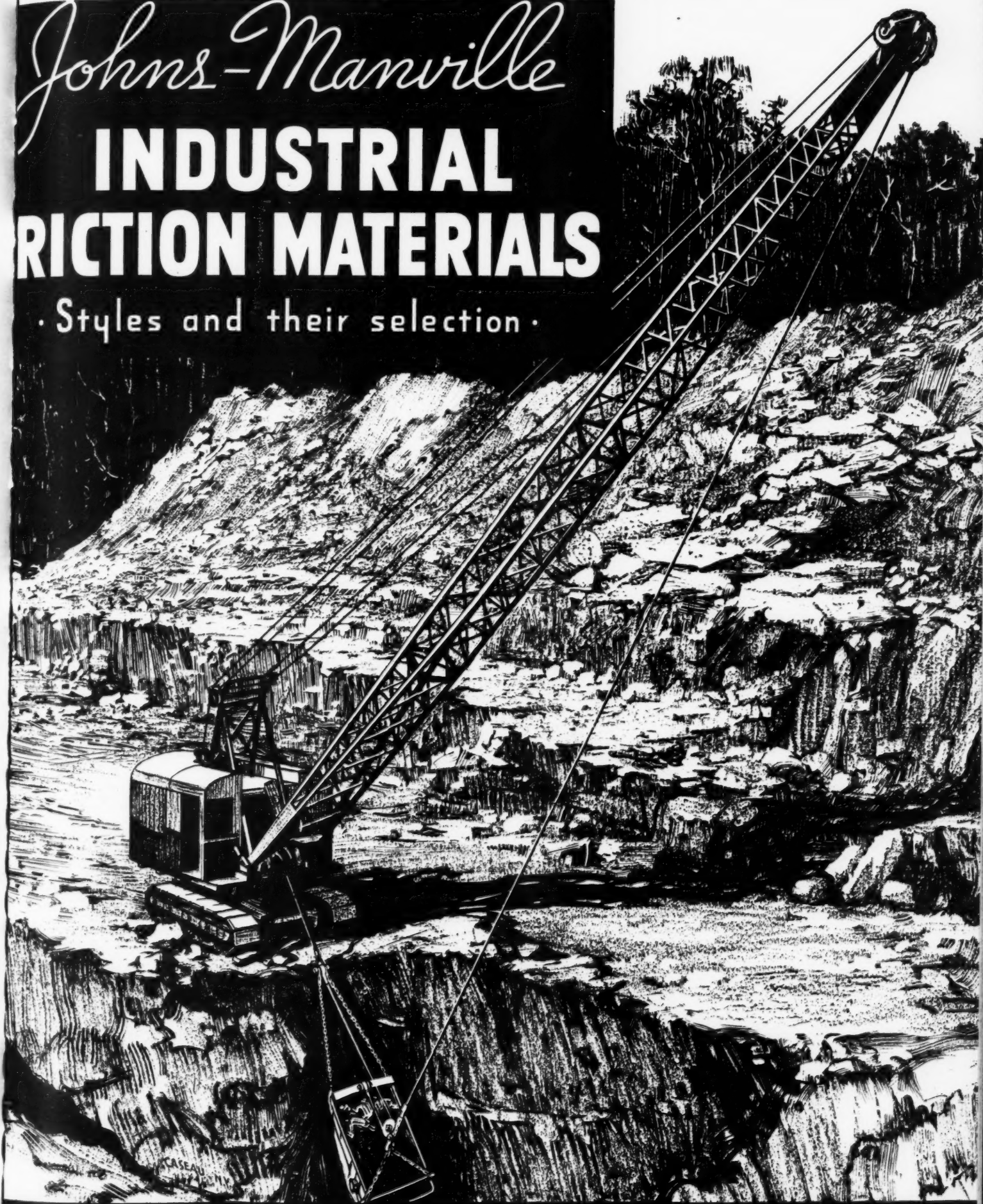
In our class there are nine pupils. Our Sunday school teacher is Miss Jeanette Halverson. Our pastor is Mr. Benson. We are in the fifth grade.

This is the first time we have written to the Children's Friend.
Your friends,
H. S., M. L., B. S., J. T., A. B.

Reproduction of the same
page as Varityped by
GRAY PHOTO
OFFSET CORP.

Johns-Manville INDUSTRIAL FRICTION MATERIALS

• Styles and their selection •



Courtesy of JOHNS-MANVILLE CORP.

45

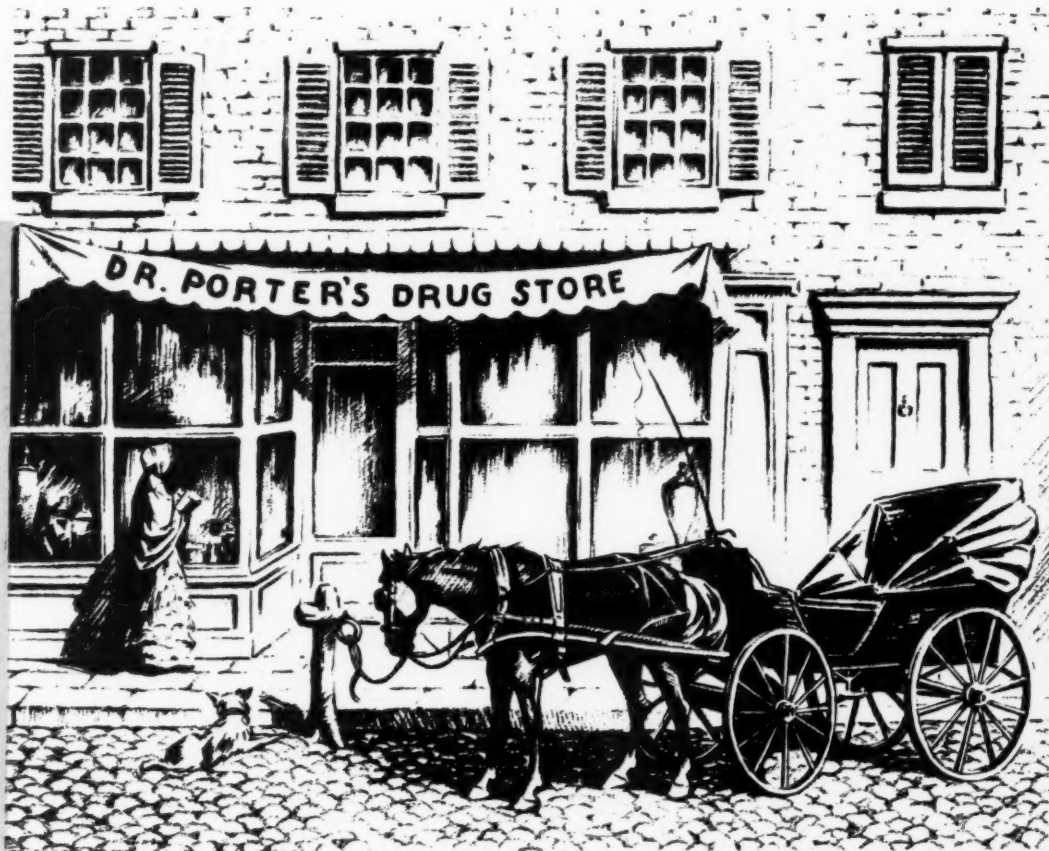
Reproduced by GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset

Smart New Distinctive



The **DOUBLE ROW
DIAMOND
WEDDING RING**
Styled and Patented by

THE GENUINE BEARS THE MARK  **WOOD**



Courtesy of VICK CHEMICAL CO.



Reproduction by line and half-tone of same subject by
GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset



Courtesy of TEK TOOTH BRUSH DIVISION of JOHNSON & JOHNSON
Reproduced by GRAY PHOTO OFFSET CORP. on 80 lb. Linen Lexington Offset

The Gray Organization offers you an unique service complete in every detail.

Not only are we equipped to produce your office forms or colored brochures, but also through James Gray, Incorporated, we can handle economically and expeditiously the multigraphing of your letters and the addressing, folding and mailing of your advertising pieces.

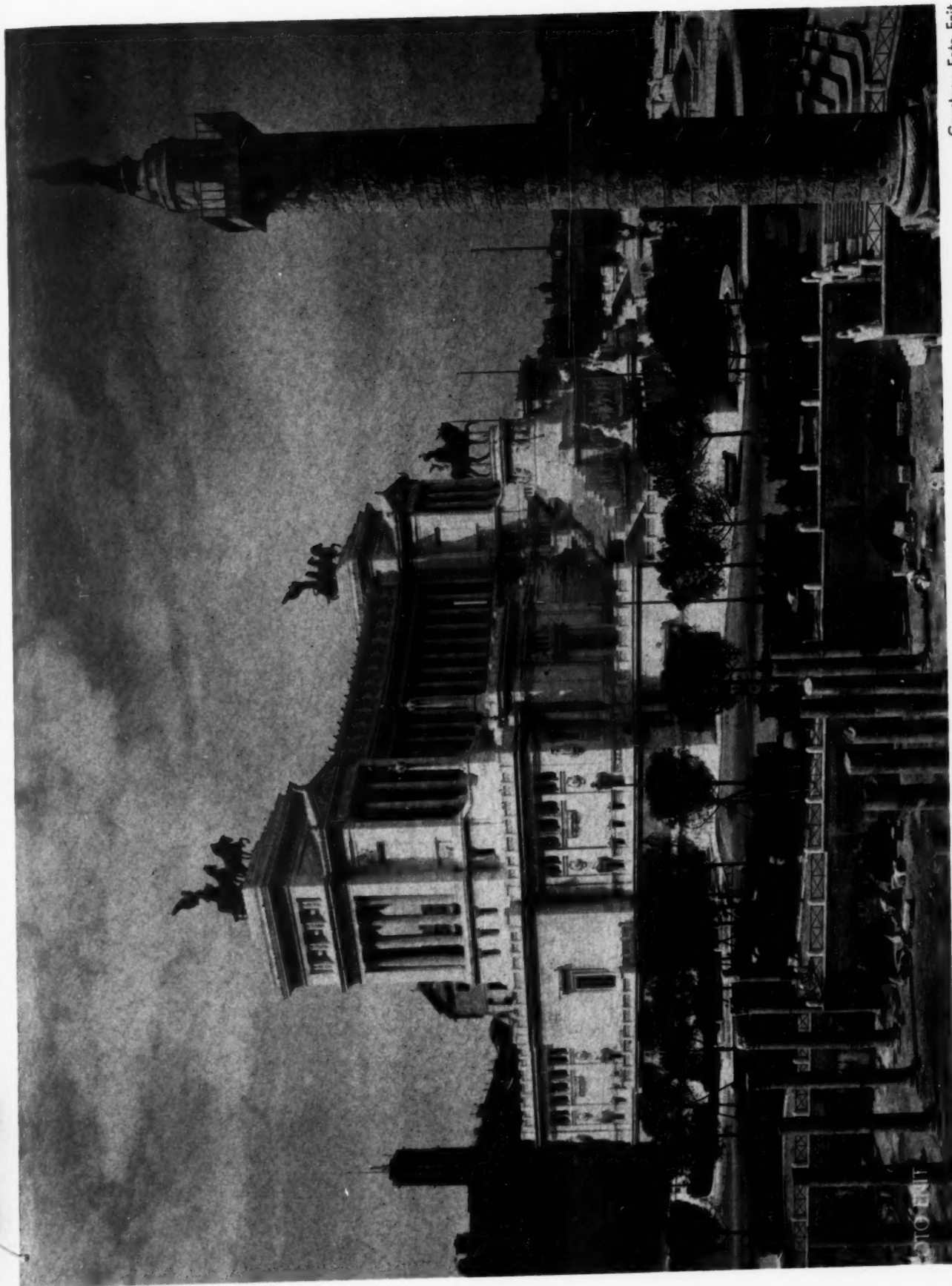
Here at 216 East 45th Street, spread over 30,000 square feet of space, is an organization capable of taking your idea (or suggesting a new idea) and following that idea through until it takes actual form as a successful selling advertisement of your business.

From Start to Finish—Gray Follows Through—for you.

GRAY PHOTO OFFSET CORPORATION
216 EAST 45TH ST., NEW YORK CITY
MURRAY HILL 2-9000

GRAY

PHOTO OFFSET CORPORATION



Monument to King Victor Emanuel II

Courtesy Foto Enit

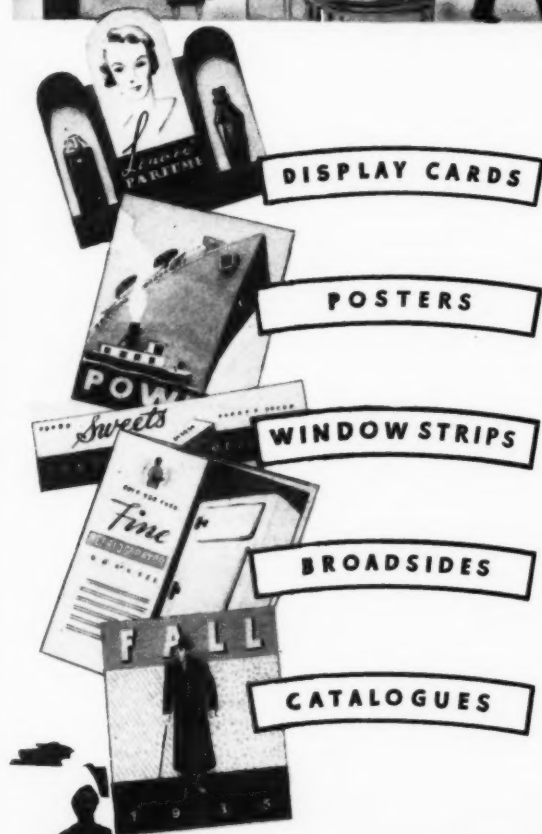


Lake Minnewanka

Courtesy Canadian Pacific Railway

SALES APPEAL . . .

with *Offset Lithography*



Try LEXINGTON OFFSET for your next lithographic job. You'll like its clear white color which permits the reproduction of every gradation of tone . . . every minute detail of illustration . . . and gives powerful contrast in black and white and proper blending of colors. Surface-sized, free from lint and stretch, and trimmed square—it affords *faithful reproduction* in close register printing.

LEXINGTON OFFSET is a *plus-value* paper in performance and economy. Available in standard sizes and weights in plain and fancy finishes, white and India tint.

Send for your copy of the new LEXINGTON OFFSET Sample Book which illustrates the qualities of this paper in offset, duotone, line and flat color, multi-color work and type.

Please address requests to Sales Dept. Z

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: ATLANTA • BOSTON • CHICAGO • CLEVELAND • PHILADELPHIA • PITTSBURGH



For FAITHFUL REPRODUCTION

LEXINGTON *Offset*
"An INTERNATIONAL Value"

LITHOGRAPHY IN FASHION ADVERTISING

By GEORGE B. MATTHEWS

Advertising Manager, Sidney Blumenthal & Co., Inc.

TO succeed in creating the proper atmosphere for merchandising that elusive element known as fashion—especially feminine fashion—the advertiser is faced with the necessity of surrounding his presentation with an air that reflects the intangible he is trying to sell.

Our products, for example, are consistently advertised in Harper's Bazaar, Vogue and other class magazines. This is only one portion of our merchandising job. We must, in addition, sell the trade on the advisability of exploiting the consumer market we are developing.

To accomplish this task we frequently reproduce magazine advertisements and build our trade sales story about this consumer appeal. In this job, we often call on the photo-lithographic process to instill in our presentation a feeling of class and distinction consistent with the magazine media we employ. We find that photo-lithography is an effective means of achieving the aim we seek.

We succeed in lifting our promotional material out of the ordinary by using a rough finished paper, in itself a mark of distinction. Photo-lithography is particularly effective on such stocks. There is a definite softness and atmosphere often unobtainable by any other reproduction process.

One of our recent booklets, for instance, produced by

photo-lithography, sold the idea, "Tie Up with Vogue on Crystelle". Inside the booklet was a reproduction of our latest Vogue ad and the trade was informed that a "blow-up" of this ad was available without cost for windows and interior displays. For these "blow-ups" we likewise find photo-lithography a valuable production instrument. Included in this same booklet, incidentally, was an additional eight-page fashion promotional piece, printed in four colors by photo-lithography, for distribution by the retail trade. Space was provided for an imprint on the front cover.

On some occasions we have combined photo-lithography with letterpress printing in a single promotion effort, with excellent results. Our most recent experience utilized lithography for a cover with the body of the booklet in letterpress. The result was a splendid job by both processes, well received by our customers and quite in keeping with the atmosphere by which we try to differentiate between our mailing pieces and run of the mill material.

Fashion advertising has found photo-lithography an efficient, effective and economical servant. In passing we might well mention the recent program distributed at the spectacular Velvet Ball in New York. This was produced entirely by photo-lithography. The comments by recipients were both numerous and highly complimentary.



LITHOGRAPHY HELPS SALES MEN SELL

By ELON G. PRATT

Smokador Mfg. Co., Inc.

BOTH in our personal selling and our direct mail solicitation, we find photo-lithography of inestimable value. We are able, for example, to reproduce our products very effectively at a cost that is comparatively trifling as compared with the photographs we used formerly.

Our mailing pieces are changed frequently and economically, thereby enabling us to change featured items as often as we desire without being concerned about high production overhead. Our salesmen carry a file of our products, pictured photo-lithographically, and if need be, these prints are left

with the buyer. Before we began using photo-lithography, our salesmen found it necessary to carry actual photographs.

This process, on 70 pound stock, affords us a flexible economical mailing medium, either in the form of promotional folder or broadside, that is quite acceptable to the retail store buyer, as well as to our customers' salesmen who serve the consumer.

All in all, we are thankful to photo-lithography for the fine sales results we have achieved and the economies we have effected.

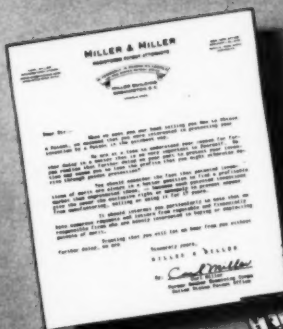
Black and white, properly executed
will tell your story in a sales produc-
ing manner!

Whether you're selling
sewing thread or ten-ton trucks, you
need printed matter — direct mail ad-
vertising pieces, sales letters, testi-
monials, reprints, or what have you?
Whether your copy is typed, hand-
written, drawn or printed, the most in-
expensive way to reproduce it in any
quantity, large or small, is via LAUREL
PROCESS.

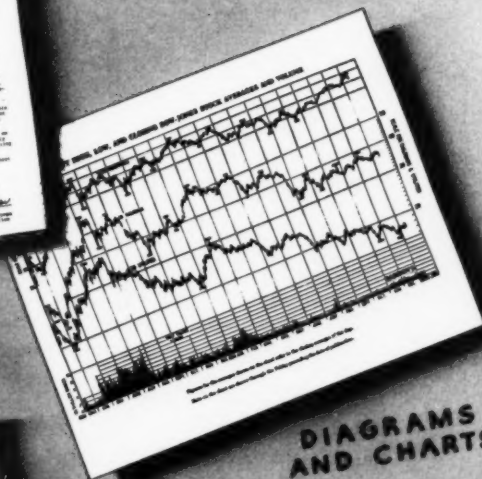
LAUREL PROCESS puts printing within
your reach. No expensive cuts, no
laborious correcting of proofs.

For further details and information,
telephone or write:

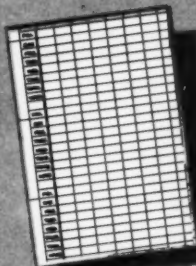
**LAUREL
PROCESS COMPANY**
480 CANAL STREET
NEW YORK CITY
Telephone: WAlker 5-0528



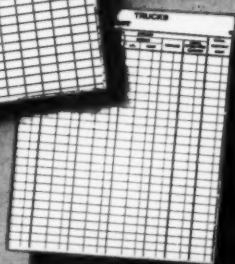
**SALES
LETTERS**



**DIAGRAMS
AND CHARTS**



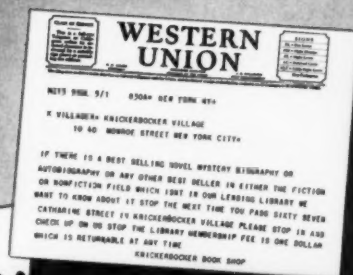
**OFFICE AND
FACTORY FORMS**



**PICTURES
of all sorts**



**ADVERTISEMENTS
AND BROADSIDES**



**GIANT
TELEGRAMS**



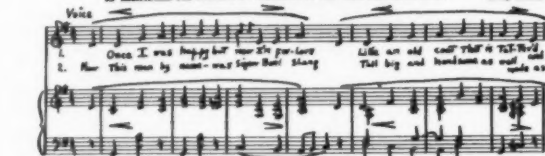
SIGNS

One color Combination* jobs mean
a great saving to you.

*By combination runs
is meant just this:
16 different jobs,
from as many clients,
are printed at the
same time on one
large sheet. Your sav-
ings are obvious.

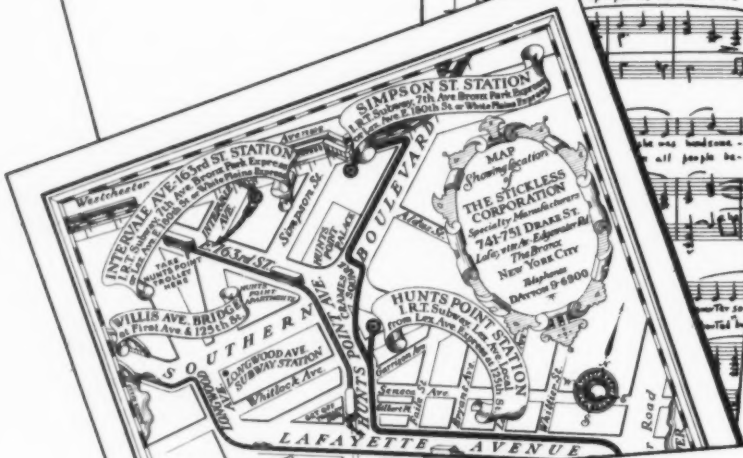
Queen Lee
QUEEN LEE
Dance Tunes Inc.
1015 Broadway
New York City
Telephone 1-1015

The Man On The Flying Trapeze

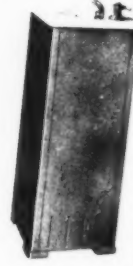


REPORT OF OPERATIONS

| GENERAL DATA | | OPERATIONS | |
|-----------------|-----|-----------------|-----|
| Date of report | ... | Number of units | ... |
| Number of units | ... | Number of units | ... |
| ... | ... | ... | ... |

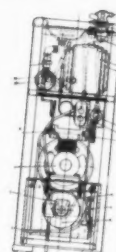


TOP PLATE BUBBLER PRESSURE COOLER



40 years ago Cordery & Hume began to improve and modernize drinking water equipment, manufacturing at all times as pioneers and leaders in adopting new methods of refrigeration and improvements in design.

The present Cordery Electric Cooler is a good looking, in most respects, like with better taste. It is made of stainless steel, and is built to last. It is made of stainless steel, and is built to last. It is made of stainless steel, and is built to last.



KEY TO CROSS SECTION

- 1. Top plate
- 2. Bubbler
- 3. Pressure cooler
- 4. ...

SPECIFICATIONS

Working type 11" model (1 1/2" bore) pressure and at 775 P.P.H. and with delivery on machine oil.

Capacity: 1725 G.P.M. (with 11" bore) and 1725 G.P.M. (with 11" bore).

Top Plate: Cast iron with one ground coat and two finish coats of aluminum enamel.

Pressure: 11" model (1 1/2" bore) pressure and at 775 P.P.H. and with delivery on machine oil.

New Standard List Bright Steel and Brass Wire Goods Prices Per Gross

| Item | Price | Item | Price |
|------|-------|------|-------|
| ... | ... | ... | ... |
| ... | ... | ... | ... |

TO SIMPLIFY MATTERS— USE THIS ORDER BLANK

B. SIMS CORP. 16-18 West 34th Street New York, N. Y.

Please ship at once the following:

| COLOR | BLACK | BROWN | NAVY | WHITE | RED |
|-------|-------|-------|------|-------|-----|
| ... | ... | ... | ... | ... | ... |

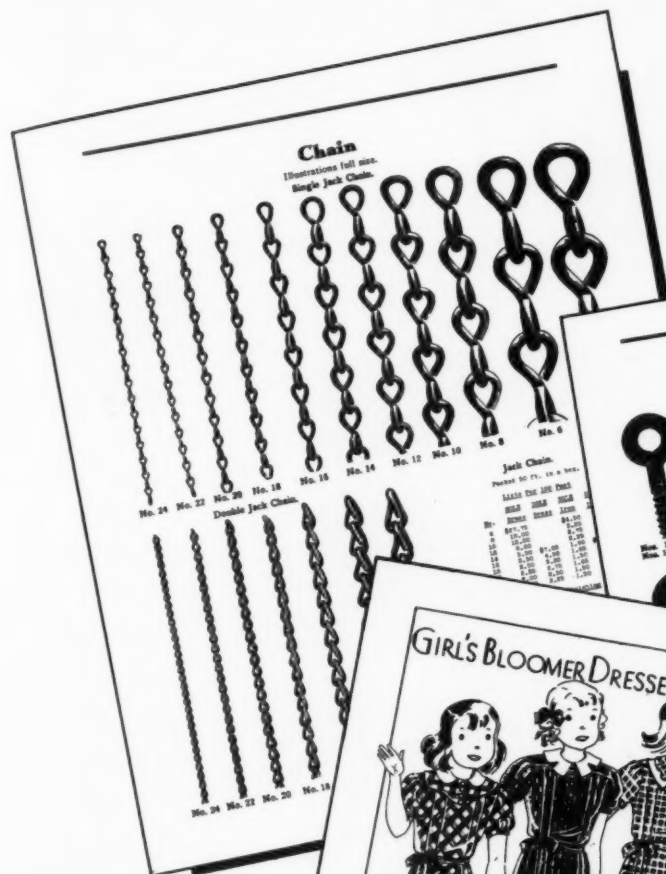
SHIP VIA _____

Address _____

LUBRIPLATE CORPORATION
30 EXCHANGE PLACE, NEW YORK CITY

**LAUREL
PROCESS COMPANY**
480 CANAL STREET
NEW YORK CITY
Telephone: Walker 5-0528

Style Sheets and Catalog Pages
are ideal for offset reproduction



This process is especially good for Pictures of all sorts, Sales Letters, Diagrams, Charts, Form Letters, Office and Factory Forms, Testimonials, Reprints of all kinds, etc. This fine, economical process will solve many of your printing problems.

Investigate. You will be pleasantly surprised.

LAUREL PROCESS COMPANY
480 CANAL STREET • NEW YORK
Telephone: WALKer 5-0528



All types of merchandise reproduce well (and economically) by PHOTO-LITHOGRAPHY

Laurel
PROCESS COMPANY
480 CANAL STREET
NEW YORK
WAlker 5-0528



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DIRECT ADVERTISING

WHAT is Direct Advertising? There are many definitions and, perhaps, one of the best is this—"Direct Advertising is personal selling reduced to type." Direct Advertising differs from other forms of advertising because it is "selective," it is directed to specific individuals rather than to the masses.

Can Direct Advertising be profitably used? The answer is Yes, in most cases, for what can be

- said by a salesman about a product or service that cannot be written? Nothing.
- shown by a salesman about a product or service that cannot be illustrated? Nothing.

Direct Advertising is an economic selling force. It accelerates sales because it

- automatically parallels the work of personal selling.
- breaks down sales resistances by placing cardinal facts before the prospect.
- wins goodwill and confidence.
- acts as an advance guard for salesmen and as a follow-up to their visits.
- introduces new products and service.
- increases interest in and desire for products and service.
- keeps asking for business.
- increases customers' and prospects' knowledge of a company, a product, a service.
- has sales-building possibilities at a profit.

Direct Advertising should not be regarded as being in competition with other forms of advertising. Direct Advertising supplements and strengthens all other forms of advertising. No one form of advertising can rightfully claim that it is the most profitable medium to use. Each form serves a particular purpose and for that purpose it is probably the most suitable and profitable form to use.

Direct Advertising possesses certain unquestioned advantages which are not found in other forms. And, due to these advantages, Direct Advertising can perform many sales and merchandising functions more effectively, economically and profitably than other forms of advertising. Among these advantages of Direct Advertising, the following may be listed:

Comprehensive—It offers an equal opportunity for promoting the sales of the manufacturer, the

wholesaler, the jobber and the retailer for selling either a product or a service.

Selective—The advertiser can select his list of prospects by territories, businesses, professions, executive positions, etc. The list may comprise one section of the country or all sections—one hundred names or a million.

Direct—The postage stamp will open every door. There is no such thing as "out" to its call. The advertiser can directly approach the prospect. The prospect receives exclusive consideration.

Timely—Mailings may be timed to exactly suit the nature of the work to be done. The messages can be sent anywhere at the most favorable time.

Accessible—There is not a corner of the country that is inaccessible to the mails, and it is frequently off the beaten path that new business is secured.

Flexible—Can be whatever style, treatment, size and shape is desirable for the proper promotion of the subject. Can be made to fit the physical needs of any sales story. Can be localized.

Self-contained—The message presents full information or stresses one particular sales feature based on particular needs of the buyer.

Continuous—Prospect can be written over and over again.

Economical—Can be started in a small way and increased as it succeeds. Is inexpensive because of no waste—it reaches the person to whom it is addressed.

Effective—It presents the sales story from the viewpoint of the buyer and does not provoke competition.

Coordinates—All sales forces are coordinated into intensive concentration of effort.

The physical forms of Direct Advertising are many and varied—they range all the way from a small mailing card and little envelope enclosures to big, smashing broadsides and great, elaborate catalogs. Each of the principal forms has its own place and use in the scheme of printed selling—each has been time-tested and is sales-worthy.

On the succeeding pages the more important forms of Direct Advertising are described and illustrated. Also, there follows a ready reference guide for the selection of papers for the various forms.

The Catalog

THE catalog ranks first among all forms of direct advertising, as the most important and most pretentious printed representative of manufacturers and mercantile establishments. It is an essential adjunct to many forms of business . . . the basic printed selling force . . . the picture the buyer has of the business and the products of that business. In the case of those businesses which sell by mail entirely, it is practically the only form of advertising used, and anything else that is published by them is generally supplementary to the catalog itself.

In its simplest form, the catalog may be a small pocket or desk size book containing merely a complete descriptive list with prices. Or, it may be a large and elaborate book in which descriptions and illustrations of the various items, sales arguments for the products, testimonials and action photographs, facilities and production methods, general information, a history of the business, special features, service, and the like, are portrayed.

The uses of catalogs are obvious. All too few firms appreciate the importance of proper planning. Catalogs should be designed to fit the filing space of the group for whom they are intended. They should be convenient for ready reference. The illustrations should reflect a striking sales appeal and should have a definite reason for being in the catalog. The type should be alluring and easy to read. The type and the illustrations should be arranged in an attractive manner.

The Booklet

BOOKLETS are the most varied and useful part of almost all direct advertising campaigns. Being primarily informative, booklets are used by sellers of products or services that require long and detailed description or illustration. Because booklets are more occasional in their nature, they lack the comprehensive character of the catalog, but there is no form of direct advertising that adapts itself so well for spreading knowledge and understanding of a business as a booklet.

Booklets are flexible units. They may be small, eight-page pieces or large elaborate de luxe units, as determined by the space needed to tell the word and picture story of interest to the reader. Booklets may be informative, institutional or testimonial in nature. They are used to tell the history or origin of a company or a product; to supply information on how to install or use a product; to present a list of satisfied users or testimonials and proof of good service; to describe some special feature or interest-

ing experience that illustrates an essential point of the sales argument.

Sent out in advance of a salesman's call, the booklet enables the prospect to partly inform himself about the merits of a product or service, thus conserving the salesman's time by making it unnecessary for him to make long and detailed explanations. Used by a salesman during his sales canvass, the booklet helps the salesman to properly organize and logically present his story without any wasted effort. And, left with the prospect, the booklet permits him to study it at his leisure.

Booklets are not the type of direct advertising that "flash" the sales message. They are intended for thorough reading and must, therefore, be attractive, interesting and easy to read.

The Circular and Folder

CIRCULARS and folders are probably the most commonly used forms of direct advertising literature. They are often described by some authorities on direct advertising as "occasional visitors who build good business." They make shorter calls, present briefer messages, and are generally used in a series of four or more. They may be used to secure direct orders, to act as goodwill ambassadors, or to serve as continuous contacts to break down sales resistances and leave it up to a booklet or a salesman, or both, to gain the final decision.

Circulars and folders have several distinct advantages to make them valuable to most sales and advertising campaigns. The advertiser can keep his company and his products before his customers and prospective customers by means of circulars and folders at relatively low cost. A series of circulars and folders forming a complete direct advertising campaign may be printed at one time to keep down mechanical costs. In addition to being used in a series, circulars and folders are also used to break up the monotony of other commonly-used forms of direct advertising.

Because they are relatively small in size, circulars and folders are adaptable to unique "stunt" effects. They can be folded into an astonishing variety of ways, as many as the cleverness and ingenuity of the creative genius can devise. And, novel die-cuts may be used to increase the attention-getting value.

As is true with all forms of direct advertising literature, circulars and folders must be attractive enough to gain attention, for the appearance of the printed piece very often determines whether it will be read by the prospect.

The Broadside

THE broadside has one principal characteristic to distinguish it from other forms of direct advertising literature. When opened out it presents a broad expanse of paper. Because of its size the advertiser can use any form of typography and large illustrations, or many small ones.

The broadside is the logical direct advertising medium to use when a large single sheet is needed to present the sales message to the best advantage. The principal reason for using a broadside is to get over the idea of bigness . . . to make a flash or smash impression . . . to present the sales story in such a way as to make it easy for the prospect to grasp it and act upon it.

Broadsides fit into a direct advertising campaign as attention getters. They are used to announce bargain sales . . . new products or services . . . improvements. They often prove especially effective as the "opening gun" of a campaign, to blare forth the principal sales arguments.

In effect, a broadside is an advertising folder of large size which is folded several times for mailing purposes. In a folder, however, each fold is generally laid out as a separate page or unit, but the broadside is designed so that the whole sheet constitutes the advertisement. In a broadside the copy and illustrations are placed right over the folds and it is, therefore, necessary that a paper which has good folding qualities be used.

The House Organ

THE house magazine, commonly known as the house organ, is essentially the most institutional of all forms of direct advertising. There is no other form of printed literature that can develop so much personality . . . reflect the spirit of a business so truly . . . create such wide-spread acquaintanceship . . . build such valuable good will, as can a properly published house magazine. The house magazine is a potential sales help capable of making known to thousands of customers and prospects the company behind the product, the people who conduct it, its methods, its motives, its policies.

As the name indicates, the house magazine is a publication issued at regular intervals by a business establishment to tell its story to a specified group of people. There are two general classes of house magazines—the consumer publication and the employee magazine.

The consumer magazine is used to tell the story of a product or service to the ultimate consumer . . . to help the consumer get the most from what he

buys . . . to instruct the consumer as to the use of the product . . . to increase sales . . . to build good will.

The employee magazine is used to maintain morale, unify a scattered sales organization, to speed up sales contests, to transmit sales ideas, to promote safety and efficiency, in short, to make better salesmen and workmen.

Good illustrations, good copy, good typography, good printing and good paper all help to make the house magazine more effective and profitable. The kind of engravings, the question of cost, the impression desired to be created—all have a bearing on the selection of the paper.

The Envelope Enclosure and Package Insert

ENVELOPE enclosures and package inserts are the most economical of all forms of direct advertising. Their cost of distribution is insignificant and the cost of preparation is small. Yet, the possibilities saleswise from them is great. They are powerful and effective advertising mediums and the possibilities for new business from their use is tremendous. A well-planned series of envelope enclosures and package inserts will put extra "punch" into a direct advertising campaign.

Envelope enclosures and package inserts are usually small in size. They may be single leaflets, folders, or small booklets. Because of their limitations in size, they are not generally classed as basic forms of direct advertising, yet they do serve as valuable mediums for reminders and suggestions.

Envelope enclosures are more aptly termed by some authorities as "*postage margin savers*." Since they are almost exclusively used as enclosures with first-class mail, they represent the unused margin between the weight of the letter itself and the weight the sender is entitled to under the postal rate. They are used to spread the story of a product, to amplify some sales point made in the letter, or to call attention to some special feature.

The principal purpose of package inserts is not to bring a product to the attention of new prospects, but rather to keep present customers sold and to enlarge their interest and patronage. Package inserts are used to tell the purchaser how to use the product, to suggest additional uses for the product, to list other products made by the manufacturer, to induce buyers to send for samples, to secure names for a mailing list, and so on.

Good paper is essential for envelope enclosures and package inserts in order to gain attention and invite reading. In short, "To get more out of printed matter, put more into it."

The Mailing Card

MAILING cards are one of the least expensive forms of direct advertising. They are a convenient and widely used form of direct advertising because they have high attention value, can be produced at comparatively low cost, and can insure a reading since they require but little of the recipient's time.

Most advertising campaigns can be made more effective and profitable by the use of mailing cards. Well designed mailing cards are valuable mediums for making brief announcements, for introducing elaborate catalogs and booklets, for recalling something of interest in a catalog or a booklet after it has been received, for bridging the gaps between the mailings of more expensive forms of direct advertising, to precede and to present salesmen and to give greater continuity to a direct advertising campaign at relatively little expense. Mailing cards are often used in a series because they carry a brief message and deal with but one phase of the advertising campaign at a time. They are also used as reminders and creators of good will.

Return mailing cards enclosed with products or in other forms of direct advertising are used to make it easy for the prospect to reply—either with an order or a request. By means of attractive and interesting return mailing cards, prospective customers may be induced to write for additional information or a sample, to ask for a salesman to call, or make an appointment for a demonstration.

Double post cards are an ideal way to provide the recipient with a return card upon which the advertiser has paid the postage. Such cards give the advertiser an effective sales message to which a reply card is attached, for very small cost. More and more are advertisers using double post cards effectively and profitably in direct advertising.

The paper used for mailing cards must be selected with care. It must possess sufficient strength to travel in the mails and reach the prospect in good condition; must have a good printing surface so that the type and illustrations will be well reproduced; and, for folded cards, the stock used must have good folding qualities.

The Illustrated Letter

ILLUSTRATED letters are widely used in direct advertising for various reasons, namely, they offer the personal touch of a letter to the descriptive matter on the inside pages, the letter portion gains attention because business men read typewritten letters through force of habit, the illus-

trations tell the story quickly and impressively, and they enable the advertiser to briefly cover in the letter the broad sales points that will arouse the prospect's interest, leaving the telling of the rest of the story to the succeeding pages. These facts make a splendid sales combination. In brief, illustrated letters are a convenient means of illustrating the product about which a letter is written.

Illustrated letters are often used in a series to enable the advertiser to picture a different sales point in each letter. Persistent follow-up of this kind breaks down sales resistances and puts the prospect in the mood to buy. The series may be used to pave the way for salesmen or to secure direct action.

Illustrated letters may be effectively used as a third or fourth mailing piece in a direct mail campaign to elaborate on the sales arguments brought out in the preceding mailings, and also as the final piece of the campaign to sum up the various reasons why the prospect should buy. Such letters are usually of four pages.

COLOR TESTS

Investigators have made careful tests with a view to deciding the eligibility of colored letters on colored papers, the distance size and form of the type used, and other conditions being the same.

The following list shows the findings in order of legibility:

1. Black letters on yellow paper
2. Green letters on white paper
3. Blue letters on white paper
4. White letters on blue paper
5. Black letters on white paper
6. Yellow letters on black paper
7. White letters on red paper
8. White letters on green paper
9. White letters on black paper
10. Red letters on yellow paper
11. Green letters on red paper
12. Red letters on green paper.



PHOTO BY FREDERICK BRADLEY
STYLING BY RUTH AND BONNER
COMMUNITY SILVERWARE

THIS AND THE FOLLOWING FIFTEEN PAGES WERE PRODUCED IN THE PLANT OF THE
LAUREL PROCESS COMPANY · 480 CANAL STREET · NEW YORK



PHOTO BY H. I. WILLIAMS
AGENCY: N. W. AYER & SON, INC.

LAUREL PROCESS COMPANY • 480 CANAL STREET • NEW YORK

LAUREL PROCESS COMPANY • 480 CANAL STREET • NEW YORK

PHOTO BY H. I. WILLIAMS
FOR GENERAL FOODS CORP.





PHOTO BY FORBATH AND REJANE

Laurel Process Company, 480 Canal Street, New York

Laurel Process Company, 480 Canal Street, New York

PHOTO BY FREDERICK BRADLEY, FOR R. H. MACY & CO





PHOTO BY FREDERICK BRADLEY
AGENCY: BATTEN, BARTON, DURSTINE & OSBORN, INC.
FOR N. Y. HERALD TRIBUNE

Laurel
PROCESS COMPANY
480 CANAL STREET
NEW YORK



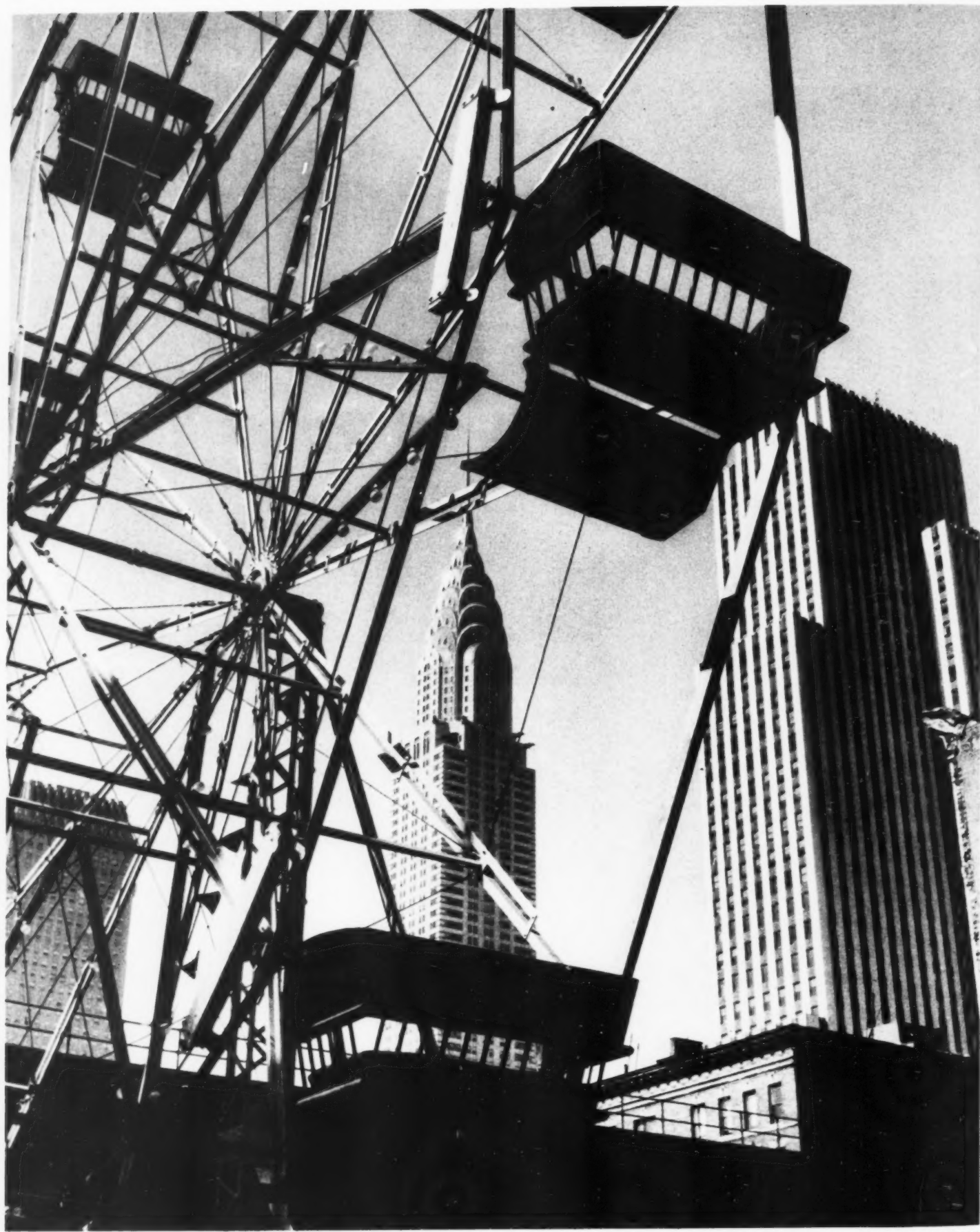
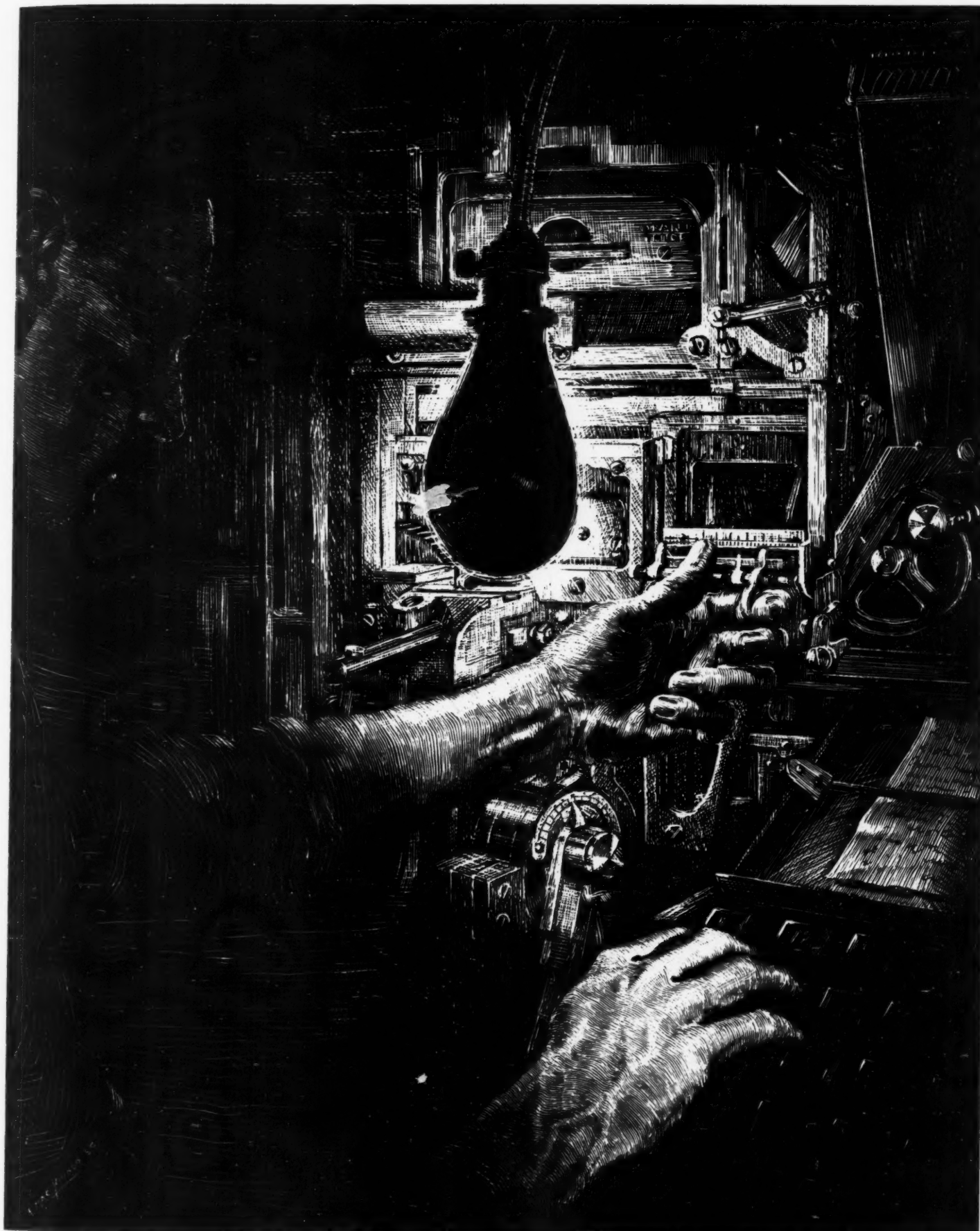


PHOTO BY CHARLES PHELPS CUSHING

LAUREL PROCESS COMPANY · 480 CANAL STREET · NEW YORK



COURTESY OF MERGENTHALER LINOTYPE COMPANY

LAUREL PROCESS COMPANY · 480 CANAL STREET · NEW YORK



PHOTO BY ALBERT GLATT

Laurel Process Company

480 CANAL STREET

NEW YORK



PHOTO BY FREDERICK BRADLEY
AGENCY: LEE BARNETT
FOR BENDER & HAMBURGER



COURTESY OF GOLDRING-NEIMAN

PHOTO BY FREDERICK BRADLEY, FOR STERN BROTHERS





COURTESY OF GOLDRING-NEIMAN

PHOTO BY FREDERICK BRADLEY, FOR B. ALTMAN & CO.



Laurel

PROCESS COMPANY

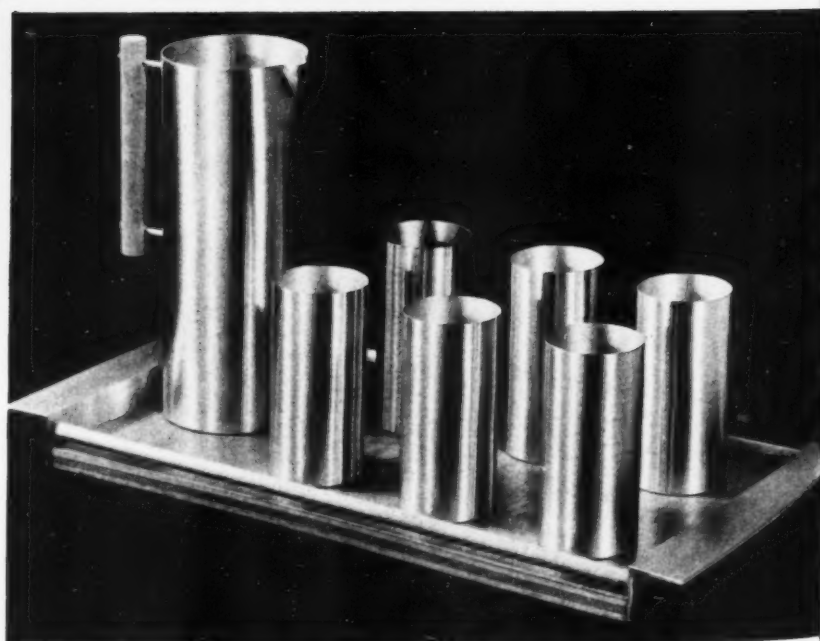
480 CANAL STREET

NEW YORK



CRITERION PHOTOCRAFT CO., INC., FOR GLICKSMAN ADV. CO.

Laurel PROCESS COMPANY
480 CANAL STREET • NEW YORK



CRITERION PHOTOCRAFT CO., INC., FOR RUSSELL WRIGHT



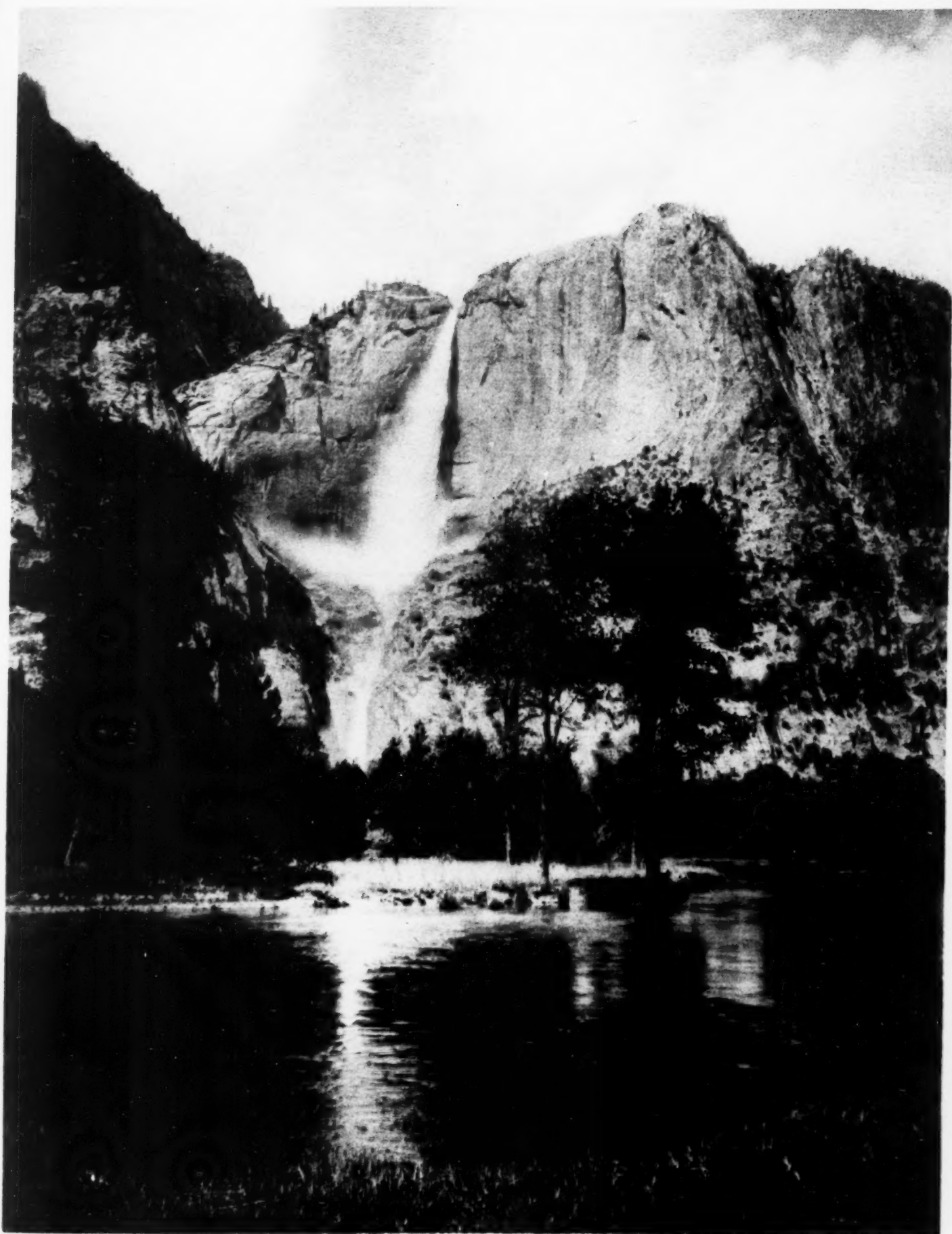
CRITERION PHOTOCRAFT CO., INC.

Laurel PROCESS COMPANY • 480 CANAL STREET • NEW YORK



PHOTO BY FREDERICK BRADY
FOR L. BAMBERGER &
PAPER - MONTGOMERY OFFER
HANDMADE FINISH - 80%

THIS AND THE FOREGOING FIFTEEN PAGES WERE PRODUCED IN THE PLANT OF THE
LAUREL PROCESS COMPANY . 480 CANAL STREET . NEW YORK



A Duo-tone by Newick Brothers, Inc.
187 Sylvan Ave., Newark, N. J.

STANDARD PAPER WEIGHTS

| 1000 sheets in sizes: | | SUBSTANCE | | | | | | | | |
|--------------------------|----------|-----------|--------|--------|--------|--------|--------|--------|--------|--------|
| 25 | x 40 | No. 13 | No. 16 | No. 20 | No. 24 | No. 28 | No. 32 | No. 36 | No. 40 | No. 44 |
| | | 69.52 | 85.56 | 106.95 | 128.34 | 149.73 | 171.12 | 192.51 | 213.90 | 235.29 |
| 14 | x 34 | 33 | 41 | 51 | 61 | 71 | 81 | 92 | 102 | 112 |
| 16 | x 21 | 23 | 29 | 36 | 43 | 50 | 57 | 65 | 72 | 79 |
| 16 | x 26 | 29 | 36 | 44 | 53 | 62 | 71 | 80 | 89 | 98 |
| 16 | x 42 | 46 | 58 | 72 | 86 | 100 | 114 | 130 | 144 | 158 |
| 16 1/4 | x 21 1/4 | 24 | 30 | 37 | 44 | 52 | 59 | 66 | 74 | 81 |
| 17 | x 22 | 26 | 32 | 40 | 48 | 56 | 64 | 72 | 80 | 88 |
| 17 | x 26 | 31 | 38 | 47 | 57 | 66 | 76 | 85 | 95 | 104 |
| 17 | x 28 | 33 | 41 | 51 | 61 | 71 | 81 | 92 | 102 | 112 |
| 17 | x 44 | 52 | 64 | 80 | 96 | 112 | 128 | 144 | 160 | 176 |
| 17 | x 56 | 66 | 82 | 102 | 122 | 142 | 162 | 184 | 204 | 224 |
| 17 1/4 | x 22 1/4 | 28 | 35 | 43 | 52 | 60 | 69 | 78 | 86 | 95 |
| 18 | x 23 | 29 | 35 | 44 | 53 | 62 | 71 | 80 | 89 | 97 |
| 18 | x 46 | 58 | 70 | 88 | 106 | 124 | 142 | 160 | 178 | 194 |
| 19 | x 24 | 32 | 39 | 49 | 59 | 68 | 78 | 88 | 98 | 107 |
| 19 | x 26 | 34 | 42 | 53 | 63 | 74 | 85 | 95 | 106 | 116 |
| 19 | x 28 | 37 | 46 | 57 | 68 | 80 | 91 | 102 | 114 | 125 |
| 19 | x 30 | 40 | 49 | 61 | 73 | 85 | 98 | 110 | 122 | 134 |
| 19 | x 48 | 64 | 78 | 98 | 118 | 136 | 156 | 176 | 196 | 214 |
| 19 1/4 | x 24 1/4 | 32 | 40 | 50 | 60 | 70 | 80 | 90 | 100 | 110 |
| 19 1/4 | x 28 1/2 | 38 | 47 | 59 | 70 | 82 | 94 | 106 | 117 | 129 |
| 20 | x 28 | 39 | 48 | 60 | 72 | 84 | 96 | 108 | 120 | 132 |
| 20 | x 56 | 78 | 96 | 120 | 144 | 168 | 192 | 216 | 240 | 264 |
| 21 | x 32 | 46 | 58 | 72 | 86 | 100 | 114 | 130 | 144 | 158 |
| 21 | x 33 | 48 | 59 | 74 | 89 | 104 | 119 | 133 | 148 | 163 |
| 21 1/2 | x 31 1/2 | 47 | 58 | 72 | 87 | 101 | 116 | 130 | 145 | 159 |
| 22 | x 25 1/2 | 39 | 48 | 60 | 72 | 84 | 96 | 108 | 120 | 132 |
| 22 | x 34 | 52 | 64 | 80 | 96 | 112 | 128 | 144 | 160 | 176 |
| 22 | x 38 | 58 | 72 | 89 | 107 | 125 | 143 | 161 | 179 | 197 |
| 22 1/2 | x 22 1/2 | 35 | 43 | 54 | 65 | 76 | 87 | 97 | 108 | 119 |
| 22 1/2 | x 28 1/2 | 45 | 55 | 69 | 82 | 96 | 110 | 123 | 137 | 151 |
| 22 1/2 | x 34 | 53 | 65 | 82 | 98 | 115 | 131 | 147 | 164 | 180 |
| 22 3/4 | x 25 3/4 | 41 | 50 | 63 | 75 | 88 | 100 | 113 | 125 | 138 |
| 22 3/4 | x 35 1/2 | 56 | 70 | 86 | 104 | 120 | 138 | 156 | 172 | 190 |
| 23 | x 24 1/2 | 39 | 48 | 60 | 72 | 84 | 96 | 108 | 121 | 133 |
| 23 | x 28 | 45 | 55 | 69 | 83 | 96 | 110 | 124 | 138 | 152 |
| 23 | x 31 | 50 | 61 | 76 | 91 | 107 | 122 | 137 | 152 | 168 |
| 23 | x 34 | 54 | 67 | 84 | 100 | 117 | 134 | 151 | 167 | 184 |
| 23 | x 36 | 58 | 70 | 88 | 106 | 124 | 142 | 160 | 178 | 194 |
| 23 1/4 | x 28 1/2 | 46 | 57 | 71 | 85 | 99 | 113 | 128 | 142 | 156 |
| 24 | x 38 | 64 | 78 | 98 | 118 | 136 | 156 | 176 | 196 | 214 |
| 24 | x 48 | 80 | 99 | 123 | 148 | 172 | 197 | 222 | 246 | 271 |
| 24 1/2 | x 24 1/2 | 42 | 51 | 64 | 77 | 90 | 103 | 116 | 128 | 141 |
| 24 1/2 | x 28 1/2 | 49 | 60 | 75 | 90 | 105 | 119 | 134 | 149 | 164 |
| 24 1/2 | x 29 | 49 | 61 | 76 | 91 | 106 | 122 | 137 | 152 | 167 |
| 24 1/2 | x 36 1/2 | 62 | 77 | 96 | 115 | 134 | 153 | 172 | 191 | 210 |
| 24 1/2 | x 38 1/2 | 66 | 81 | 101 | 121 | 141 | 161 | 182 | 202 | 222 |
| 26 | x 32 | 58 | 72 | 88 | 106 | 124 | 142 | 160 | 178 | 196 |
| 26 | x 33 | 60 | 73 | 92 | 110 | 128 | 147 | 165 | 184 | 202 |
| 26 | x 34 | 62 | 76 | 94 | 114 | 132 | 152 | 170 | 190 | 208 |
| 26 | x 38 | 68 | 84 | 106 | 126 | 148 | 170 | 190 | 212 | 232 |
| 27 | x 40 | 75 | 92 | 116 | 139 | 162 | 185 | 208 | 231 | 254 |
| 28 | x 34 | 66 | 82 | 102 | 122 | 142 | 162 | 184 | 204 | 224 |
| 28 | x 38 | 74 | 92 | 114 | 136 | 160 | 182 | 204 | 228 | 250 |
| 28 | x 40 | 78 | 96 | 120 | 144 | 168 | 192 | 216 | 240 | 264 |
| 28 | x 42 1/2 | 83 | 102 | 127 | 153 | 178 | 204 | 229 | 255 | 280 |
| 30 | x 38 | 80 | 98 | 122 | 146 | 170 | 196 | 220 | 244 | 268 |
| 31 | x 53 | 114 | 141 | 176 | 211 | 246 | 281 | 316 | 351 | 387 |
| 34 | x 44 | 104 | 128 | 160 | 192 | 224 | 256 | 288 | 320 | 352 |

Courtesy International Paper Company

FROM
CHARLES J. EKEMAN
 "THE STATIONER"
 348 BLOOMFIELD AVE., CALDWELL, N. J.

FOR _____

American Writing Instrument Co.

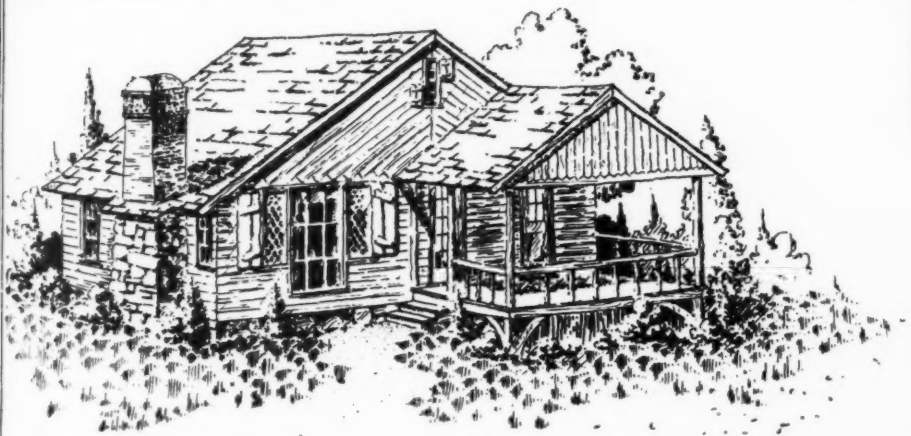
NEW YORK OFFICE, 5th AVE. B.L.D.C. 200 FIFTH AVE.
 TELEPHONE, STUYVESANT 9-0475
 CABLE ADDRESS, AWICO, ORANGE, N. J.
 CODES, A. B. C. 5th ED. IMP. BENTLEY'S, LIEBERS
 TELEPHONE, ORANGE 5-1630
 MAIN OFFICE AND WORKS

Orange, N. J.

*Manufacturers of
 Precision
 Writing Instruments*



| 1936 | SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | 1936 | SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|------|--------|--------|---------|-----------|----------|--------|----------|------|--------|--------|---------|-----------|----------|--------|----------|
| | | | | 1 | 2 | 3 | 4 | | | | | 1 | 2 | 3 | 4 |
| JAN | 5 | 6 | 7 | 8 | 9 | 10 | 11 | JUL | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | 12 | 13 | 14 | 15 | 16 | 17 | 18 | | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| | 19 | 20 | 21 | 22 | 23 | 24 | 25 | | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| | 26 | 27 | 28 | 29 | 30 | 31 | | | 26 | 27 | 28 | 29 | 30 | 31 | |
| FEB | | 2 | 3 | 4 | 5 | 6 | 7 | AUG | | 2 | 3 | 4 | 5 | 6 | 7 |
| | 8 | 9 | 10 | 11 | 12 | 13 | 14 | | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| | 15 | 16 | 17 | 18 | 19 | 20 | 21 | | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| | 22 | 23 | 24 | 25 | 26 | 27 | 28 | | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| | 29 | 30 | 31 | | | | | | 29 | 30 | 31 | | | | |
| MAR | | 1 | 2 | 3 | 4 | 5 | 6 | SEP | | 1 | 2 | 3 | 4 | 5 | |
| | 7 | 8 | 9 | 10 | 11 | 12 | 13 | | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | 14 | 15 | 16 | 17 | 18 | 19 | 20 | | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| | 21 | 22 | 23 | 24 | 25 | 26 | 27 | | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| | 28 | 29 | 30 | 31 | | | | | 27 | 28 | 29 | 30 | | | |
| APR | | 5 | 6 | 7 | 8 | 9 | 10 | OCT | | 4 | 5 | 6 | 7 | 8 | 9 |
| | 11 | 12 | 13 | 14 | 15 | 16 | 17 | | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| | 18 | 19 | 20 | 21 | 22 | 23 | 24 | | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| | 25 | 26 | 27 | 28 | 29 | 30 | | | 25 | 26 | 27 | 28 | 29 | 30 | 31 |
| MAY | | 3 | 4 | 5 | 6 | 7 | 8 | NOV | | 1 | 2 | 3 | 4 | 5 | 6 |
| | 9 | 10 | 11 | 12 | 13 | 14 | 15 | | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| | 16 | 17 | 18 | 19 | 20 | 21 | 22 | | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| | 23 | 24 | 25 | 26 | 27 | 28 | 29 | | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| | 30 | 31 | | | | | | | 29 | 30 | | | | | |
| JUNE | | 1 | 2 | 3 | 4 | 5 | 6 | DEC | | 1 | 2 | 3 | 4 | 5 | |
| | 7 | 8 | 9 | 10 | 11 | 12 | 13 | | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | 14 | 15 | 16 | 17 | 18 | 19 | 20 | | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| | 21 | 22 | 23 | 24 | 25 | 26 | 27 | | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| | 28 | 29 | 30 | | | | | | 27 | 28 | 29 | 30 | 31 | | |



A LAKE MOHAWK COTTAGE

Stock, 80 lb. Hammermill offset woodgrain finish.



NEWICK BROTHERS
 INCORPORATED
lithographing - Printing - Engraving
 187 SYLVAN AVENUE
 NEWARK, NEW JERSEY



A WORD ABOUT LAYOUTS & COPY

By FREDERIC EHRLICH

★ Before any attempt is made to plan a layout, a thorough and analytical study must be made of the possibilities of the copy. Copy is the determining factor as to the kind and character of layout that would best express the sense of the copy or the message intended.

As the copy varies so must the structure vary upon which the copy is based. In order to accomplish satisfactory results the layout man uses whatever principle of composition necessary to build up a structure upon which he can persuade the copy to best advantage.

Important parts of the copy receive first consideration—the measures that these lines in display will make and how these measures will fit into the general scheme of things and to the composition as a whole. One layout is not sufficient to test the possibilities of the copy. A number of sketches are made either in miniature or in full size drawings. Each sketch interprets the copy in a different manner and each interpretation calls for a new structure.

The basic idea in planning an acceptable layout is to avoid tricky composition or typographic stunts that slow down the readability of the message—irregular or varying measures of lines that may tend to cause confusion—proper emphasis so that when the lines so emphasized are read alone they would give the sense of the copy without the necessity of reading the details.

The layout man is not pre-occupied with the idea of typographic combinations—rather as to the gradual unfolding of the copy—the relative measure created and the manner in which the copy can be broken or separated into its component parts toward the creation of “design.” Type faces and type sizes are then fitted into the measures or areas created.

The designer approaches his subject from an entirely

different angle than the manner in which the average compositor goes about his work. When the compositor is asked to set an advertisement in display he thinks out his problem in terms of type. On the other hand the layout man when sketching out his first idea subordinates the type faces and sizes to a secondary consideration.

Visualizing the possibilities of the copy is of prime importance—how it can best be brought into a unity of effect, so that each type mass will “pull together” with the least amount of resistance in reading effect or quality toward an interesting composition.

A layout is not a thing in itself—rather a means to an end. ‘Copy’ is the vitalizing force that gives life to the printed page. Good copy is of paramount importance and the deciding factor as to the pulling power of the message.

The layout is the device used by the designer to present the message in the most effective manner and make the copy more convincing toward sales. To this end the copy should be short, concise and to the point. Too much copy, because of its complexity fails to put the message across. It is this factor that is so discouraging to the designer in his effort to create a layout that embodies something of art.

When a considerable amount of copy is involved all chances of creating effective display is lost. What was intended as an advertisement in display becomes just that much text matter. In such cases bold faces are resorted to, which only adds to the confusion.

One of the precepts of the “New Typography” is that the copy should be reduced to a minimum. This factor enables the designer to express himself with greater freedom in positioning masses toward the sparkling freshness so characteristic of the layouts based on modern balances.

● EXHIBITION OF ● DIRECT MAIL ADVERTISING

49 WAYS YOU CAN USE DIRECT MAIL and
DIRECT MAIL LEADERS EXHIBITION (50 PRIZE CAMPAIGNS)

~ ADMIT TWO ~
DEC. 18-22 SALLE MODERNE
HOTEL PENNSYLVANIA
OPEN FROM 10 A. M. TO 10 P. M.

A printed example of a card—where-in the typographic composition is wholly lacking in design or layout.

Exhibition of DIRECT MAIL ADVERTISING

DECEMBER 18-22
Open from 10am to 10pm.

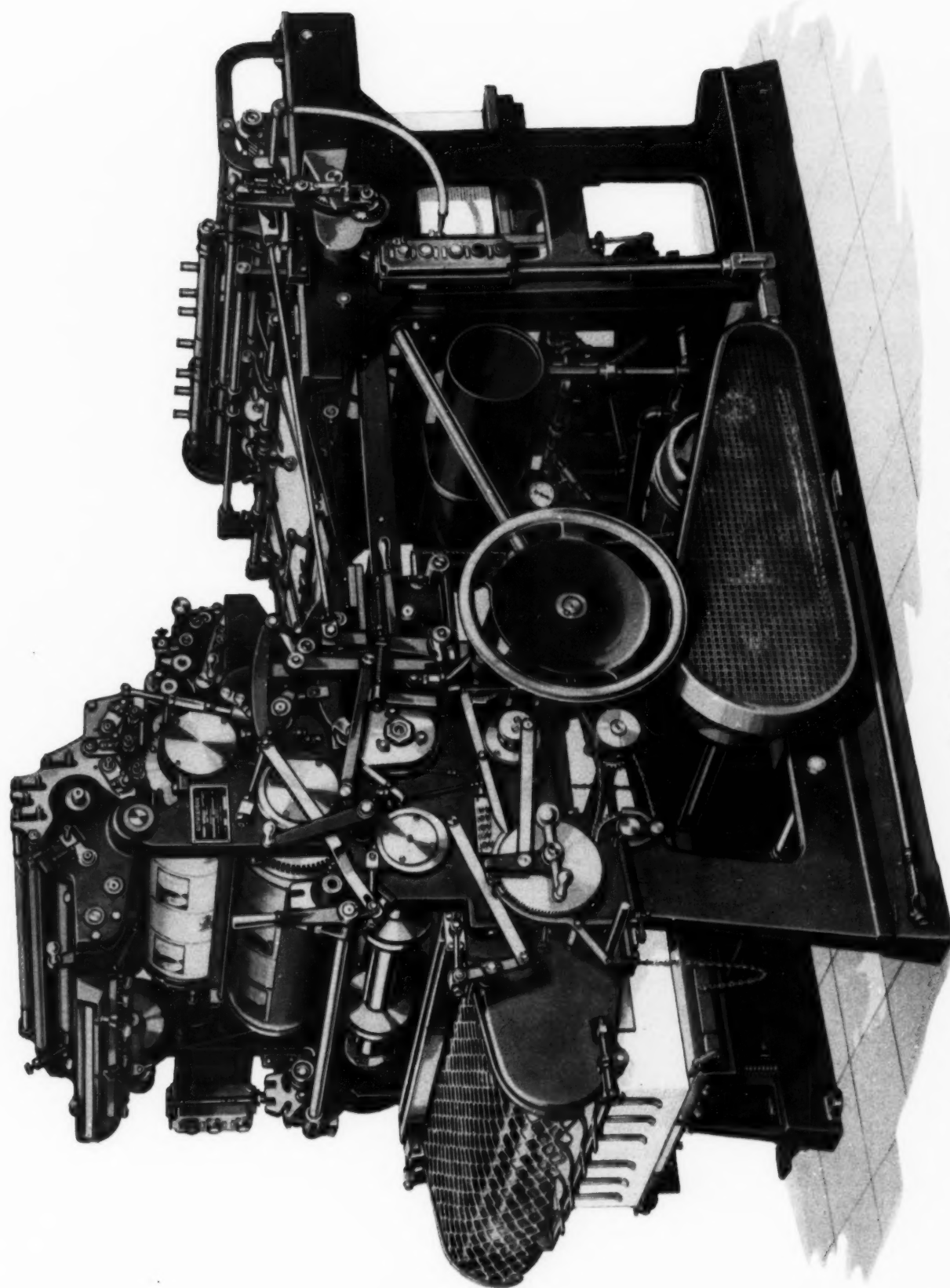
Hotel Pennsylvania
Salle Moderne

49 WAYS
YOU CAN USE

Direct Mail & Direct Mail Leaders Exhibition 50 Prize Campaigns

ADMIT TWO

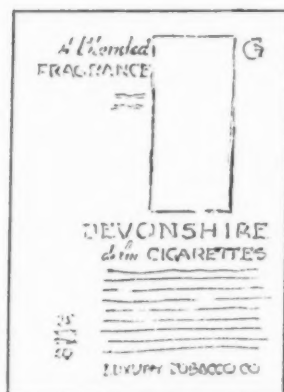
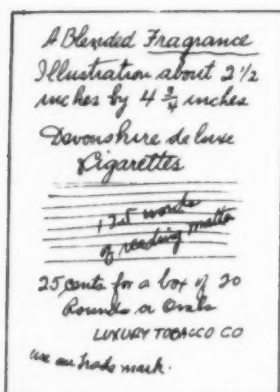
A re-arrangement of the same copy—where-in the typographic composition is based on a principle of design



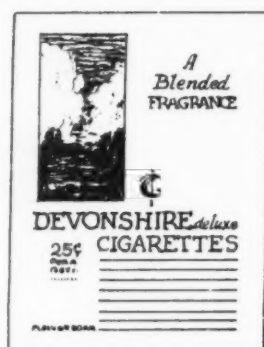
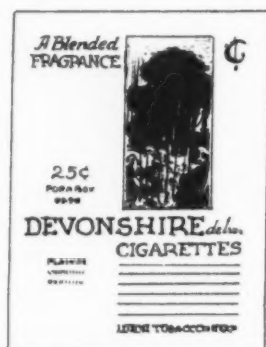
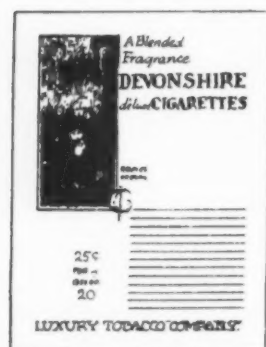
Reproduced photo offset by
Newick Brothers, Inc., 187 Sylvan Ave., Newark, N. J.

Stock, 80 lb. Hammermill offset woodgrain finish

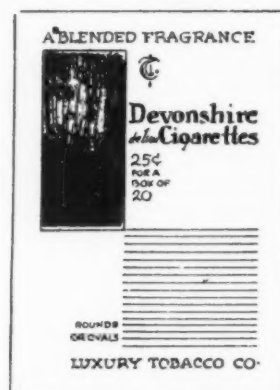
VARIOUS WAYS OF INTERPRETING IDENTICAL COPY.



Sketches showing the method of interpreting 'copy' from the first rough to a finished rough.



Various methods of Balancing a picture, lines in display, and the type masses.



Layouts based on Modern Balances reflect an appeal of Directness & Simplicity.



Centered arrangement
•Traditional.

Out of center
•Traditional.

Non-symmetrical
•Traditional.

Based on
Modern Balances



A Duo-tone by Newick Brothers, Inc.
187 Sylvan Ave., Newark, N. J.

Stock, 80 lb. Hammermill offset woodgrain finish.



It's the Top *in* **OFFSET BLACKS**

HAVE you received our descriptive folder which illustrates and tells you all about this new development in Offset Blacks?

Sinclair and Valentine Co.

Makers of

PULP AND DRY COLORS
VARNISHES AND DRYERS



FOR ALL
PRINTING PURPOSES

Main Office and Factory

11-21 ST. CLAIR PLACE

NEW YORK, N. Y.

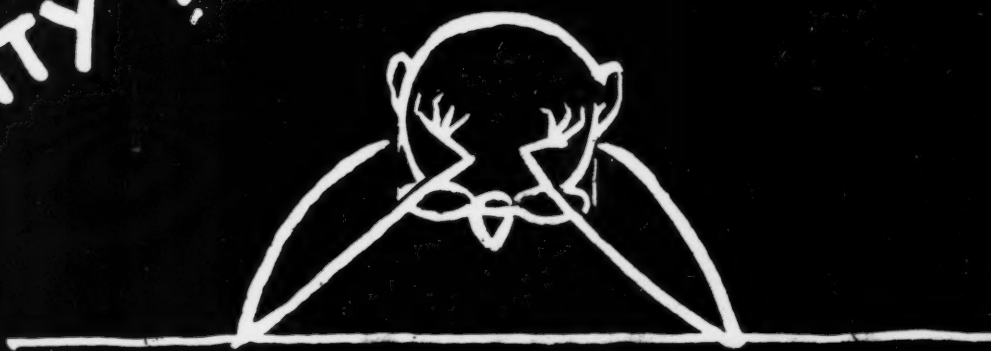
Service Branches

BALTIMORE
BOSTON
JACKSONVILLE

CHICAGO
SEATTLE
DALLAS LOS ANGELES

PHILADELPHIA
DAYTON
SAN FRANCISCO

HELPS
FOR THE
PURCHASER OF
PUBLICITY PRINTING!



• • • read and heed
the *irst ids* illustrated on the

next pages



Courtesy Albert Frank-Guenther Law, Inc.

Courtesy The Parker House, Boston, Mass.

A BEAUTIFUL NEW
Banquet Room
 HIGH ABOVE THE CITY

This four-color process dining room scene has been taken from a commercial broadside recently produced by National. Speed was the keynote, as usual, and the result eminently satisfactory to the customer.

High above the city is this new and colorful banquet room, inviting with its dignity. **Offset by National** is high above the usual color photo-lithography and invites you with its perfection of reproduction.

offset by National



Reflecting

Here is a reproduction
which reflects the ex-
quisite perfection of
Offset by National
using the
"deep-etch" process

Courtesy Paul A. Hesse Studios, Inc.

The detail of the original is preserved and there is no wearing away of the halftone dot during the press operation. The most delicate highlights—even those next to deep shadows, are reproduced faithfully. Long runs, whether in line or halftone, are more uniform and better in every way, if a **reliable** "deep-etch" process is used.



Courtesy The General Drafting Co.

14,000,000 Maps

National produced more than that number in 1935. In addition to road maps, we produce regularly fine and unusual maps for radio manufacturers and broadcasters, public utilities and market analyses.

Some were in black

Some in one color on one side; two on the other

Other maps were in two colors both sides

Still others in four colors both sides

There were even some in eight and nine colors

The sample above is a section of a typical map for which National has become famous... The sharpness of line, richness of color combinations and accuracy of register are made possible by our

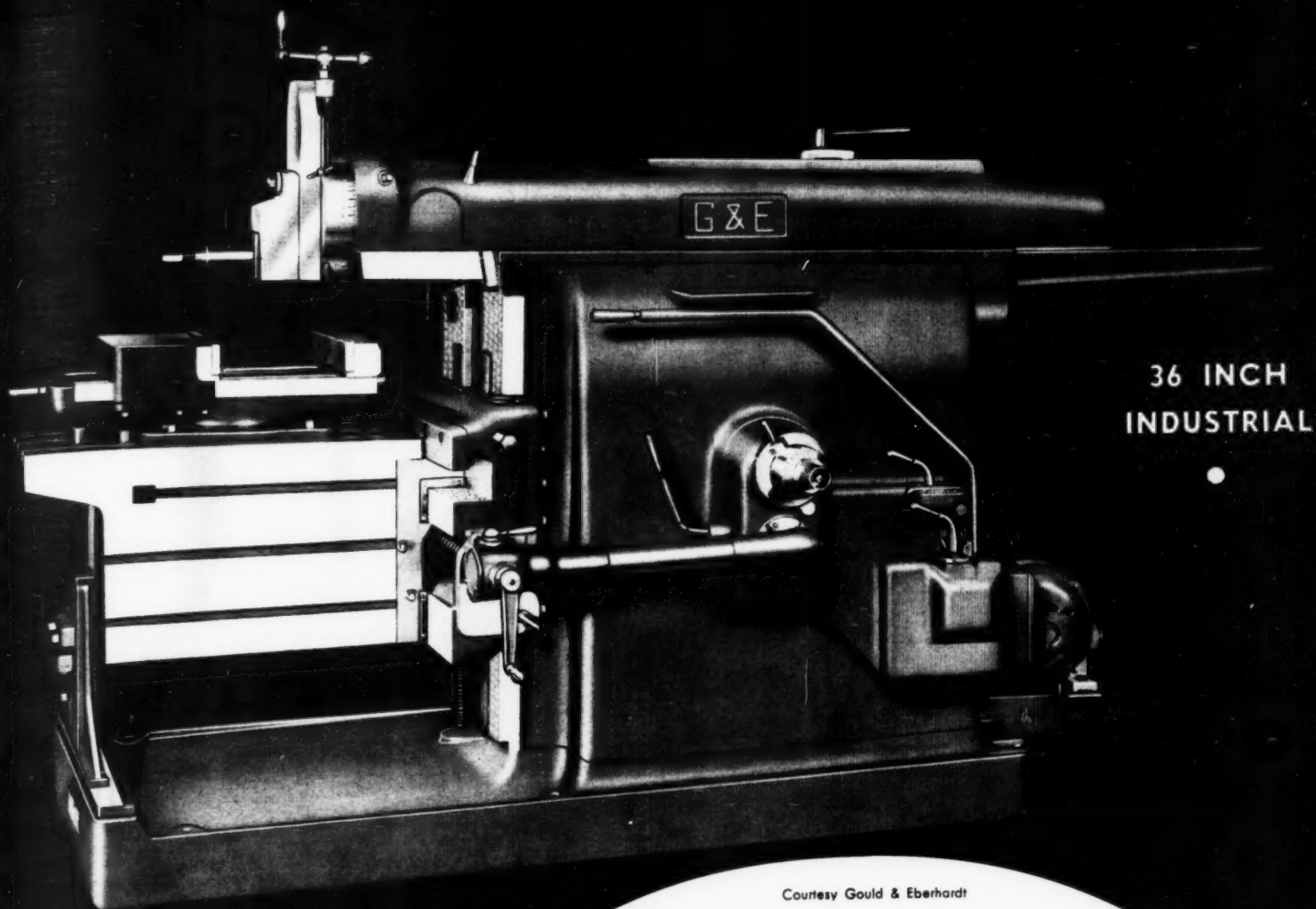
Unexcelled plate making facilities

Five two-color offset presses

One four-color offset press

(The fourth of its kind in the United States)

offset by National



Courtesy Gould & Eberhardt

Contrast the bold, striking, snappy halftone made from a finely retouched photograph with the soft, delicate reproduction of a pencil drawing.

Offset by National does justice to both of these opposite and difficult subjects.



By Permission of The Macmillan Co.
Sonnets of the Pekingese (Copyrighted, 1935)



Original Prepared by **NAPCO LINES** . . . Not every effective piece of color printing has to be done in four-color process. The subject on this page is typical of the many cases where flat colors can be used to excellent advantage . . . The resultant print is more artistic than process work and the objects can be shown to better advantage. The use of **Offset by National** makes the plates and printing of this class of original copy, amazingly economical . . . We have used "**Napco Lines**" as the method for the preparation of this original copy. It is more effective than the ordinary line drawing and easily subject to reduction or enlargement . . . Instead of one original, as a normal line drawing, retouched photograph or wash drawing—you get as many as six originals if your subject is done in "**Napco Lines**".

offset by National

Courtesy McCann, Erickson Co.

THE SCOTCH THAT CIRCLES THE GLOBE



Favorite from
SINGAPORE
to SEATTLE

Every
up to
the

TRUE . . . WHEN
WITH SCRANTON'S
REACTION

The
NORMANDIE

EAST OF SUEZ

SCRANTON • PA.

Courtesy Scranton Lace Company
and Amos Parrish & Co.

Not all offset-lithography nor all advertising has to be striking to be effective. Many of our most prized compliments are for the execution of comparatively simple folders or broadsides—but these pieces were perfection in printing and were produced on time.

There is "punch" in our line enlargement of the engraver's half-tone (at the left) and richness in the lace halftone (shown below) produced from National's "deep-etch" plate.

The Duotone

When properly done in offset-lithography, the duotone is one of the most effective yet also one of the most economical processes available to advertisers.

Black and light green, as shown here—with, two shades of brown, a black and gray, other very unusual color combinations may be used—very effectively if

Offset by National



Courtesy The Simmons Co.

offset by National

LITHOGRAPHY AS AN AID TO BROADCAST ADVERTISING

By J. K. Mason

NATIONAL BROADCASTING COMPANY

Convinced that the air waves represent broad highways to sales, broadcasting companies and kilocycle advertisers are well aware that radio advertising must be properly merchandised if the fullest fruits of the medium are to be realized. Lithography is one of the most powerful instruments available to accomplish this end.

The extent to which direct advertising and the printed word are employed to properly round out the radio advertising program is illustrated in the case histories presented below. The instances cited are but a few of many—for neither time nor space permit a fuller exposition of the important tieup job of which lithography is capable.

Radio is entertainment and must be promoted as such. A large part of the work of NBC's Merchandising Department consists of constant and intensive study of radio campaigns and the development of methods to merchandise the programs of its clients. The ways by which a program may be merchandised are unlimited but what may be termed basic methods may be narrowed down to about twenty. We have always recommended that our clients use as many of these basic methods as possible. There is no question but that a program must be thoroughly merchandised if an advertiser is to get the fullest return from his expenditures. More than 90 per cent of NBC's clients do merchandise their programs and an analysis of their efforts reveals a widespread use of the lithographer's output.

Every year radio advertisers use millions of pieces of direct mail, booklets, catalogs, special portfolios, counter and window displays, outdoor posters and car cards, all in an endeavor to bring their programs to the largest possible listening audience.

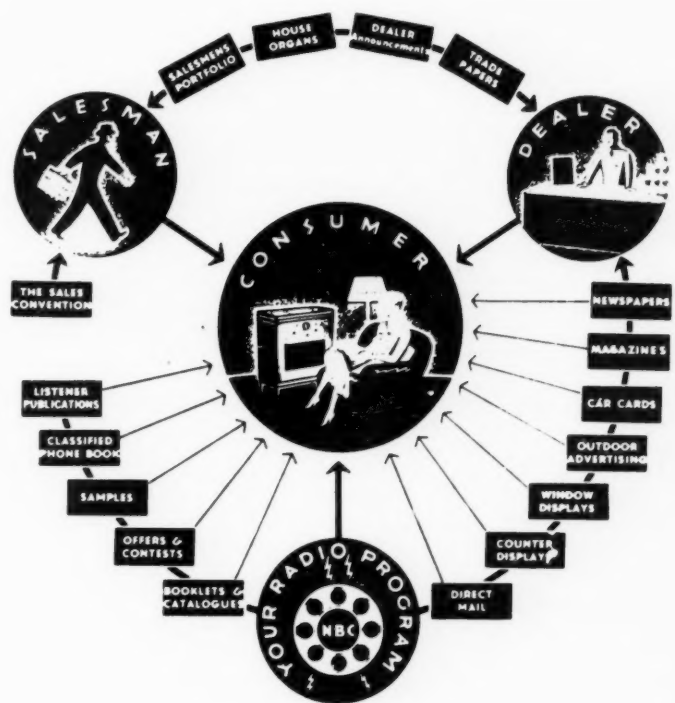
Leading advertising executives point out the necessity of employing the printed word as an accessory to radio advertising. Ralph Starr Butler, vice-president in charge of advertising for General Foods, brings home the point forcibly when he says:

"One of the most oft-repeated statements inflicted on us since radio became an advertising medium is that 'a program is worthless without radio listeners.' The triteness of the saying does not destroy its truth. There is no circulation guarantee on the air; the advertiser must guarantee it for himself. If his program is to sell his product, he must sell his program. For that reason, the Maxwell House Show Boat program was, as the awkward saying is, completely merchandised in advance—to the General Foods sales force, to the grocery trade and to the consumers of radio programs and coffee."

Letters, salesmen's portfolios and store displays have been among the tie-ups which played their part in assembling audiences for the well known Show Boat program.

In order to graphically portray the varieties and extent of the merchandising methods used by its clients, the National Broadcasting Company designed a "Merchandising Road Map" which clearly illustrates basic merchandising methods. There are as many forms of supplementary promotion of radio programs as there are possible appeals to the ears of potential customers.

We reproduce this "Merchandising Road Map" here and in the data below we conduct the lithographic buyer on a tour of the stops enumerated, so that he may see at first hand the extent to which lithography and printing are employed by radio advertisers.



BOOKLETS AND MAILING PIECES

An outstanding example of aggressive merchandising of a radio campaign was recorded by the Du Pont Cellophane Company, featuring Emily Post, authority on etiquette and good taste in the home. A giant sized booklet of eight pages, printed in green and black, presented a word and picture story of the program. Quantities of the booklet were given each salesman to be handed to selected groups of customers.

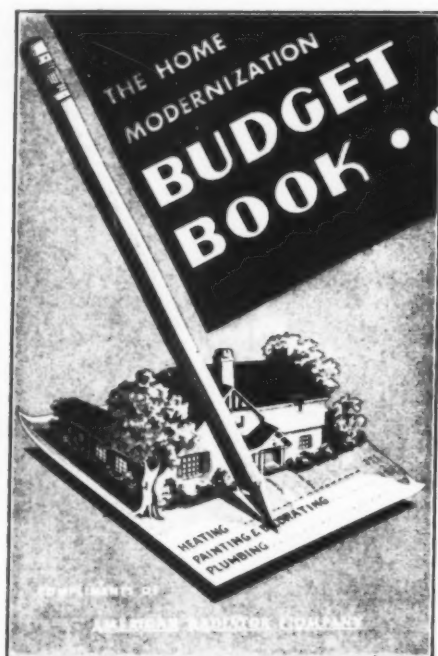
LITHOGRAPHY AS AN AID TO BROADCAST ADVERTISING

Cities Service Company in support of its popular radio musical program, offered a budget book as well as various booklets and maps for motorists. The record shows that during last year 250,000 of the budget books were distributed to listeners.

Northwestern Yeast Company offered a booklet on the "Art of Making Bread." Thousands were sent to listeners every month last year.

One of the key activities of American Radiator Company, in connection with its broadcast on modernization, was the distribution of the "Home Modernization Budget Book," which listed 651 ways in which to modernize the home and explained the Federal Housing Act and how American Radiator was participating in the program.

Johns-Manville likewise tied-in the whole modernization movement with its radio program. In this instance, too, the advertiser offered free of charge a modernization book. This was a 24-page edition, telling how every part of the home might be remodeled.



Continental Oil Company's program featured a Tony Sarg book, prepared by the famous illustrator and artist. The book was given away at all Conoco gas stations. Mr. Sarg spoke on the opening program and this fact heightened interest to the point where approximately one month after the radio series was under way, 210,000 of the books were mailed out. Requests kept pouring in subsequently at the rate of 5,000 a day.

On the outstandingly successful Carnation Contented Hour, booklets were offered listeners from time to time. Every step of this activity is planned well in advance to the end that the consuming public as well as everyone connected with the Carnation Company is conscious of the show on the air. *

Chicago's Palmer House likewise turned out a winner in the form of a booklet offered to listeners on its program featuring Floyd Gibbons. The volume of requests became so heavy that 14 girls were put to work to handle the job. The booklet was entitled, "Things You Want to Know in Advance of Your Trip to A Century of Progress."

The instances cited here are simply taken at random from the merchandising plans of radio advertisers. There are dozens of others who have employed and who are employing the use of booklets and similar printed products both as advance notices of programs to come and as offers to listeners who request them.

Not long ago a well known merchandising expert summed up the merchandising problems confronting the radio advertiser as follows:

First, to merchandise the product as he would when it is advertised in any other medium; and second, to merchandise and publicize the entertainment itself.

DIRECT MAIL

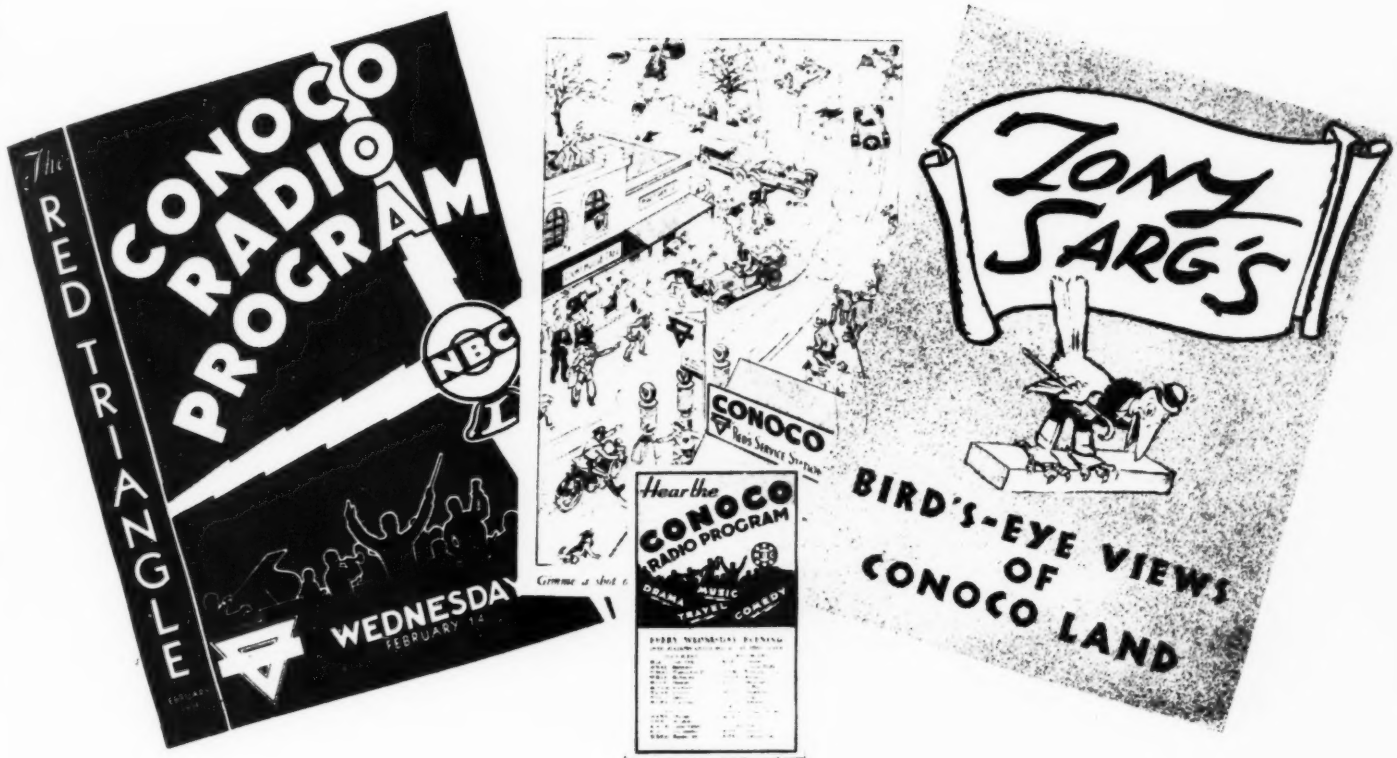
A bangup send off for a new program on the air or announcements of new features on an established program are of inestimable importance in the successful execution of a radio campaign. In this connection, great stress is placed on the broadside which is mailed to dealers, calling the retailers' attention to the advertiser's plan. This was effectively illustrated in the inaugural of the Jack Frost Melody Moments program first introduced in 1929.

Discussing the plans for this event, W. G. Hildebrant, president of the Gotham Advertising Company, says:

"The weakness of many advertising campaigns is to be found in the disproportionate attention given to the consumer. The dealer, who is a vital link in any campaign, is frequently neglected. This is just as true of radio as it is of advertising in print.

"To spend all the money that goes into any widespread campaign such as a radio network expenditure makes mandatory, is wasteful when adequate merchandising of the campaign through the dealer is neglected. I am therefore glad to outline our attitude on merchandising in connection with radio broadcasting.

"The Jack Frost Melody Moments program serves as a good example. We promoted this program to our clients' trade quite a period before the inaugural performance in 1929. Included in the merchandising efforts was a giant



broadside profusely illustrated with action photographs of the talent; extensive mailings to all branches of the distributing structure; large scale store identification hookups which made it clear to the dealer personnel, as well as the store patrons, what an outstanding event this program was to be.

"The program's merchandising activities have been maintained unceasingly. Among other things, thousands of dealers are reached in advance of each program by direct contact and by mail."

RCA Victor followed the same procedure when it introduced the Louis McHenry Howe and Walter Trumbull Sunday night series. Two weeks before the opening broadcast jumbo telegrams were mailed to dealers all over the country asking them to listen in on the "sales convention on the air" which took place four days later. RCA Victor advertising and merchandising plans were outlined over a coast-to-coast hookup. A few days before the consumer series went on the air, special broadsides were mailed to all dealers informing them of the features of the Sunday night series.

Then came another broadside follow-up which dealers were asked to circulate among their employees and ultimately to post at a prominent point for customer perusal. Tying in with the program itself after its inaugural, thousands of addi-

tional printed and lithographed pieces were used, including special salesmen's portfolios, World Fair posters and 24-sheet billboard posters for local dealer showings.

Most other well known radio advertisers have likewise used direct mail tie-ins. "One Man's Family," for example, sent a weekly sales message to salesmen, brokers, and jobbers, stressing the salient features of the program. A spectacular broadside was also mailed out. This was a two-color job, measuring 9 x 24 inches when opened. It exploited the well merited popularity of the program and urged listeners to follow the fascinating picture of everyday life in a typical American home.

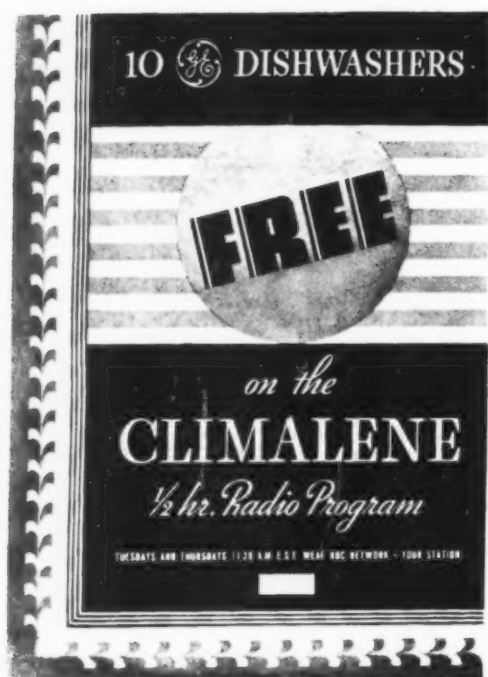
To 10,000 dealers and a list of consumers obtained through a previous broadcast series, the makers of Father John's Medicine sent an advance notice of their most recent program, "Gems of Melody." In the form of a picture post card it showed the RCA Building, NBC's new home in Radio City, from which this program emanated. The address side carried a reprint of a newspaper item describing the program.

As a result of its radio campaign Welch's Grape Juice Company boosted its sales 300 per cent in 13 months. The campaign was carefully bolstered by well planned tie-in merchandising which included a giant broadside sent to

salesmen, jobbers and retailers, together with several other sales aids.

The day before its first "Hall of Fame" program went on the air, Lehn & Fink sent out jumbo telegrams, signed by Katherine Hepburn, the first night star, to 1900 leading druggists throughout the country. The recipients were urged to be at their radio sets the following night. Subsequently, hundreds of thousands of four-page folders giving the entire list of artists and program dates were sent to all dealers for distribution over the counter and for enclosing in packages. The folders were likewise enclosed in all Lehn & Fink mail. As a result of thorough merchandising, the program boosted Hind's Honey and Almond Cream, Pebeco Toothpaste and Lysol Disinfectant sales about 25 per cent.

Radio's only 30-minute morning musical show, sponsored by Climalene, brings into play a host of lithographed and printed sales aids. Since grocers represent Climalene's sole retail outlet, the sponsor began to sell its dealers the idea that here was an appealing program that would produce sales for them. A carefully planned direct mail campaign was launched, featuring messages that were appealing and exciting and out of the ordinary. Then, a tie-up was arranged with the General Electric dishwasher division, which resulted in the distribution of 100,000 pamphlets about the broadcast within one month. Another 150,000 pamphlets were handed out to direct consumers by grocers. The pamphlets told the buyer not only the Climalene story, but GE's as well.



Every one of Climalene's direct accounts received a new story about the broadcast every month. All types of direct mail were sent out in a continuous stream to consumers and to the trade. The motive behind this tie-in activity is explained by Edward T. Caswall, Climalene advertising manager, as follows:

"We intend keeping two things in mind: merchandising our program to grocers and wholesalers, and to the lady who opens her purse strings to buy her package of Climalene. We cannot afford to let her forget about it. We insist that our listeners get the habit of listening to our program. We have, we believe, hundreds of thousands of habitual listeners now."

Mr. Caswall offers the following advice to radio advertisers:

"Devote a definite part of the original appropriation to be spent in just one way, by merchandising your story to dealers and consumers as quickly as possible in one grand effort to get as many listeners as possible as quickly as possible. It's spending money, but it's spending money in the best way."

POINT OF PURCHASE DISPLAYS

Point of purchase advertising, always a happy stamping ground for lithography and printing, is extensively used as a tie-in factor with radio merchandising. Arthur Sinsheimer, director of radio for Peck Advertising Agency, well known sales counsel, declares that the merchandising of the broadcast is an even more important factor in the movement of goods toward the consumer's home than the actual planning and producing of the program itself.

His organization makes liberal use of point of purchase displays in pushing the radio programs of its clients. Show cards, display pictures and folders attracted so much interest to "Little Miss Bab-O's Surprise Party" broadcast that even in the first week on the air sales jumped considerably.

"Sweetheart's Melody Programs" tells a similar story. Sales rose and Mr. Sinsheimer attributes the success of the radio effort to the fact that a separate budget had been formulated for Merchandising the broadcast. And the same story can be told for the Van Heusen program, the I. J. Fox Fur Trappers, the McCoy Laboratories; Lefto-Lac; Grunow radios and refrigerators; and other activities that came out of the Peck Agency.

The Pebeco Tooth Paste, Lysol Disinfectant and Hinds Honey and Almond Cream program, referred to above, also employed point of purchase displays to a liberal degree. Inasmuch as each week the "Hall of Fame" featured a different star, the window and counter display cards had a calendar pad attached calling attention to next week's star and this week's specials.

Robert W. Briggs, advertising manager, Standard Brands, Inc., cites the effectiveness of point of purchase advertising as



a tie-in for the "The Baker's Broadcast," Joe Penner's vehicle to fame. In outlining his merchandising program, Mr. Griggs states:

"The baker wraps in his packages attractive inserts announcing the coming broadcast, to remind the housewife to listen in. These inserts are supplied by Fleischmann at a nominal price.

"He is supplied with colorful, attention-getting window and wagon posters, one for every broadcast. The posters are contained in a special calendar which also gives the list of featured products for each month.

"Attractive window displays of the featured product each week attract passersby, and remind them that the baker sells the products they hear about on the radio.

"Inviting counter cards and displays of a variety of breads and cakes are also an important feature of 'The Bakers' Broadcast' tie-up plan."

The currently popular "Tony and Gus" program, sponsored by General Foods, likewise employs striking displays as a point-of-purchase tie-in. Frank Smith, associate advertising manager, Post Toasties-Post's Bran Flakes Division, General Foods Corporation, attributes the success of this program in winning a large audience of listeners-in to the intensive merchandising activity that was launched.

"Results to date again prove our contention that the shortest distance between two points—program acceptance and sales results—is via intensive merchandising activity of the radio program," he says.

Among the chief aids employed by General Foods in this campaign were a Post Toasties window poster, striking counter and window displays, blotters sent to important list of customers, series of post cards describing the program sent to field sales organization, a special "Plan Book" outlining the entire sales campaign, over the counter folders and large display posters.

There are numerous other instances of other radio programs so well merchandised by point of purchase displays that the broadcasts have become bywords in the American home. Sinclair's Minstrels appeared in thousands of retailers' windows throughout the country. The Maxwell House Showboat cast's appearance became as well known to radio audiences as the voices they heard over the air, thanks to lithographed window displays everywhere.

Lambert Pharmacal Company produced a three-dimensional Grand Opera counter display which was lithographed in 14 colors, measuring 21 inches high by 13½ inches wide. Accompanying the display went a window streamer, 12½ inches by 17½ inches, also lithographed. Borden featured Beatrice Lillie using 112,500 posters, 2,000,000 leaflets and 150,000 stickers.

All of the displays mentioned and countless other contribute impressive evidence on the vital role which lithography plays in advancing the interests of radio advertisers.

CAR CARDS

That universally recognized medium, car card advertising, which lithography has so well served, also has been extensively used in merchandising the radio program.



LITHOGRAPHY AS AN AID TO BROADCAST ADVERTISING

The printed placard that gazes down on you as you ride in the subway, elevated train, surface car or bus, works 24 hours a day, every day in the week. Brevity tells a potent sales story. Most city people hurry, but car cards catch them on the run.

Lee Bristol, vice-president of Bristol-Myers, Inc., stresses the value of car cards as accessories to the radio merchandising program. Other users of time on the air likewise direct the attention of the multitude of public vehicle riders to their radio broadcasts.

MISCELLANEOUS

Special offers to listeners have brought broadcast sponsors valuable evidence to consumer interest. And at the same time the lithographing or printing of "give-aways" have brought a tremendous business volume to producers of the printed word.

Within one month after the offer was announced, approximately 60,000 requests were received by the Jeddo Highland Coal Company for the set of six book plates based on its Don Quixote series.

The NBC records of offers and contests reveals many illuminating facts proving the pulling power of radio for special pieces of printed matter of one kind or another.

A veritable "Blue Book" of American industry is reflected in the following list of radio advertisers who distributed to listeners material which lithographers produce:

AMERICAN RADIATOR COMPANY—*Budget Book*
 ARMOUR & COMPANY—*Contest*
 B. T. BABBITT, INC.—*Booklet*
 CARLSBADT PRODUCTS CO.—*Booklet*
 CARNATION CO.—*Booklet*
 CITIES SERVICE CO.—*Budget Book and Grantland Rice Book*
 CONTINENTAL OIL CO.—*Maps and Folders for Trips*
 COOK, THOMAS & SON—*Travel Booklets*
 R. B. DAVIS COMPANY—*Cookbook*
 EDUCATOR BISCUIT CO.—*Club Membership*
 FRIGIDAIRE CORP.—*Lithography of Ship*
 GENERAL FOODS CORP.—*Booklets, Photographs, Receipts*
 GENERAL MOTORS CORP.—*Booklet*
 GERBER PRODUCTS CO.—*Picture of Baby*
 GULF REFINING CO.—*Road Map, Comic Sheet*
 HEALTH PRODUCTS CORP.—*Vitamin Chart*
 HEINZ, H. J. CO.—*Party Bulletin*
 HORLICK'S MALTED MILK—*Booklet*
 JOHNSON, S. C. SON, INC.—*1935 Calendar*
 METROPOLITAN LIFE INSURANCE CO.—*Exercise Charts*
 DR. MILES LABORATORIES, INC.—*Calendar*
 OCCIDENTAL LIFE INSURANCE CO.—*Budget Book*
 PACKARD MOTOR CAR CO.—*Booklet*



PEPSODENT CO. (FRANK BUCK)—*Club Membership*
 PILLSBURY FLOUR CO.—*Cookbook*
 PROCTOR & GAMBLE CO.—*Stamp Club, Booklet*
 QUAKER OATS CO.—*Club Membership*
 RALSTON PURINA CO.—*Consultation Chart*
 STANDARD BRANDS, INC.—*Brochure, Booklet, Calendar*
 TEXAS CO.—*Map*
 WANDER CO.—*Club Membership*
 WARNER, WM. R. CO.—*Booklets*
 WELCH'S GRAPE JUICE CO.—*Portrait Calendar, Booklets*
 WHEATENA CORP.—*Booklet*
 WOODBURY, JOHN H.—*Booklet*

Twenty-five of the large advertisers used Salesman's Portfolios, thirty-three used Dealers' Broadsides, ten used Sales bulletins, twenty-nine used House Organs, seven used car cards, eighty-nine used window displays, forty-six used Counter Displays, eleven used Poster Stamps, fourteen used Booklets distributed through dealers, thirty-three used envelope stuffers and package inserts, seventeen used direct mail, fifty-eight offered booklets, twenty-six offered the artists' photographs, and three used travel maps.

Perhaps the most convincing evidence of what advertisers themselves say about the necessity for tying up radio programs with supporting merchandising activity was recorded at a national convention of advertisers, when NBC asked the following questions:

1. "Do you believe broadcast advertising programs should be promoted in newspapers, magazines, trade papers, house organs, direct mail, billboards, point-of-sale displays, car cards, etc.?"

95.8 per cent of those who voted said "Yes."

2. "Do you favor the promoting of a program in advance of its going on the air?"

93.2 per cent answered "Yes."

These preponderantly lopsided percentages in favor of properly merchandising radio programs are indicative of an increasing appreciation for that type of sales strategy regarding which we previously quoted Mr. Caswall. A program without listeners is worthless. The obvious necessity for promoting interest and assuring a listening public thus results in a rich market for lithographers.

VARYING EFFECTS WITH SHADING MEDIUMS

★ There is perhaps no other single factor in advertising that is as likely to kill appeal as monotony. Either in word or picture, monotony is unappealing to the eye, distasteful to the mind.

Perfect balance in a layout might conceivably produce this undesirable factor. Repetition in copy can likewise give rise to the same effect. But the quality that is likely to breed lack of appeal most frequently is uniformity of color or tint to the point of monotony.

To overcome this hazard, one can easily avail himself of the simplest and most economical devices known to the graphic arts: the shading medium. By utilizing this stunt it is possible to create countless graduations of tint in a single color and variety beyond the imagination with two or more colors.

Shadium mediums can be applied in several different ways. First, there is the mechanical system in which a transparent film is inked up, placed on the surface to be tinted, and the design transferred by pressure with a roller, stylus or other suitable instrument. Where the tint is not wanted, it is protected by gamboge or some water soluble gum.

In this system there are about 200 basic designs available. Each of these can be used alone or in combination with others. There are dot, straight line and curved variations. Each of the individual tints can be varied by start graduation, either of an entire surface or in separate areas, such as a face, foliage, fabric texture, decorative spot.

GRADUATED EFFECTS

The graduations can be made in distinct steps, starting with the original tint with each step a little darker, until the final one is a solid block. Thus, the variety of effects with a single tint immediately becomes evident.

Then, by combining one tint with another, an endless variety of patterns can be created. One printing of a line tint can be printed on another at a different angle, to produce a network of different shapes. Lines printed over dots give still further variations. Halftones and other mechanical stipples printed at different angles to one another result in additional designs. When halftones of two or more meshes are printed together, a moire or watered silk design is created. Ingenious handling of stipples can easily be made to simulate fabrics, leather grains and other materials.

This method of breaking up monotony is invaluable in black and white reproductions, for making original effects in border designs, for softening large solid backgrounds, relieving blank spaces, or strengthening parts of a drawing. But this is not its only use. It can be used to advantage in reproducing colored drawings, or in making color plates from black and white photographs

or from line drawings. A good film artist can turn out an excellent set of color plates from either.

Where a line drawing is used, it is well to furnish a tissue overlay on which the drawing may be traced, and portions to be tinted may be indicated along with the number of the film desired. If it is to be produced in colors, the artist may also fill in the colors roughly on the overlay, as a guide to the shading artist.

So much for the film method. We now come to what is known as the shading sheet medium, a visual process that enables the user to see what his finished reproduction will look like before the actual reproduction is made.

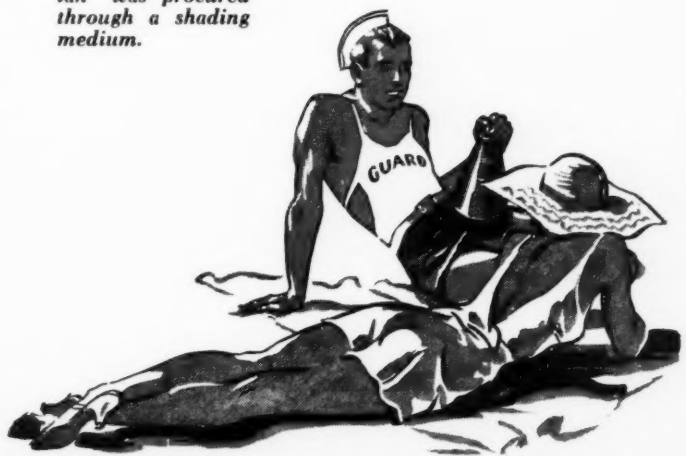
The basis for this process is a transparent sheet containing a great variety of shaded halftone or line characters. The sheet can be applied to any desired copy and is easily removable. Generally a special instrument is utilized in removing the medium from the desired portion of the copy.

DOT AND LINE PATTERNS

Numerous designs may be procured, consistent with the original copy and the effect required. The most conventional patterns are based on dot and line motifs. There are many variations of each and ingenuity in the application of this method of breaking monotony has produced startling results.

In an otherwise "flat" illustration, any desired background can easily be inserted. One unusual result achieved is before us at the moment—it is a "cloud" effect inserted as the background of a black and white reproduction of a building. Without the cloud the illustration would simply have been another picture.

A practical demonstration of how "suntan" was procured through a shading medium.



STRAIGHT TO THE MARK

FOR MORE SALES

The **NEW**
HAMMERMILL

OFFSET

**SAMPLE BOOK BRINGS YOU
SELLING SUGGESTIONS
AND USABLE IDEAS**

A

n increasing number of advertising managers are finding Hammermill Offset excellent for broad-sides and small folders where they want a bulky sheet approximating bond paper finish, and one which will fold well. The long strong fibres of Hammermill Offset assure that strength. Hammermill Offset also lies flat without troublesome tendency to curling, wavy edges, wrinkling or stretching on accurate register jobs. It is a closed, compact, non-absorbent paper free from fuzz or lint. Each sheet is surface-sized to assure dependable engraving reproductions.

Send the coupon for the brand-new sample book, now on the press, that you may see the fine texture of Hammermill Offset, its crisp liveliness and its brilliant blue-white color. The sample book brings you selling suggestions and usable ideas.



HAMMERMILL PAPER COMPANY,
Erie, Penna.

RLH.

A copy, please, of the new Hammermill Offset Sample Book with selling suggestions and usable ideas for advertising men and sales managers.

NAME

ADDRESS

(Attach to your business letterhead, please)



Sam Jaffe

Leo Sarkadi
123



Drawing by Victor Candell

PHOTO LITHO SERVICE
I N C O R P O R A T E D

Offers

**A GROUP OF SUBJECTS
RENDERED IN OUR
DUOTONE PROCESS**

•

We have complete facilities for the production of Quality Promotion and Advertising Literature in any number of colors, from the most delicate pastels to brilliant solids.

Inquiries are invited and courtesies are always extended without obligation.

• • •

PHOTO LITHO SERVICE, INC.
ESTABLISHED 1921

145 HUDSON STREET, NEW YORK, N. Y.
WAlker 5-3380



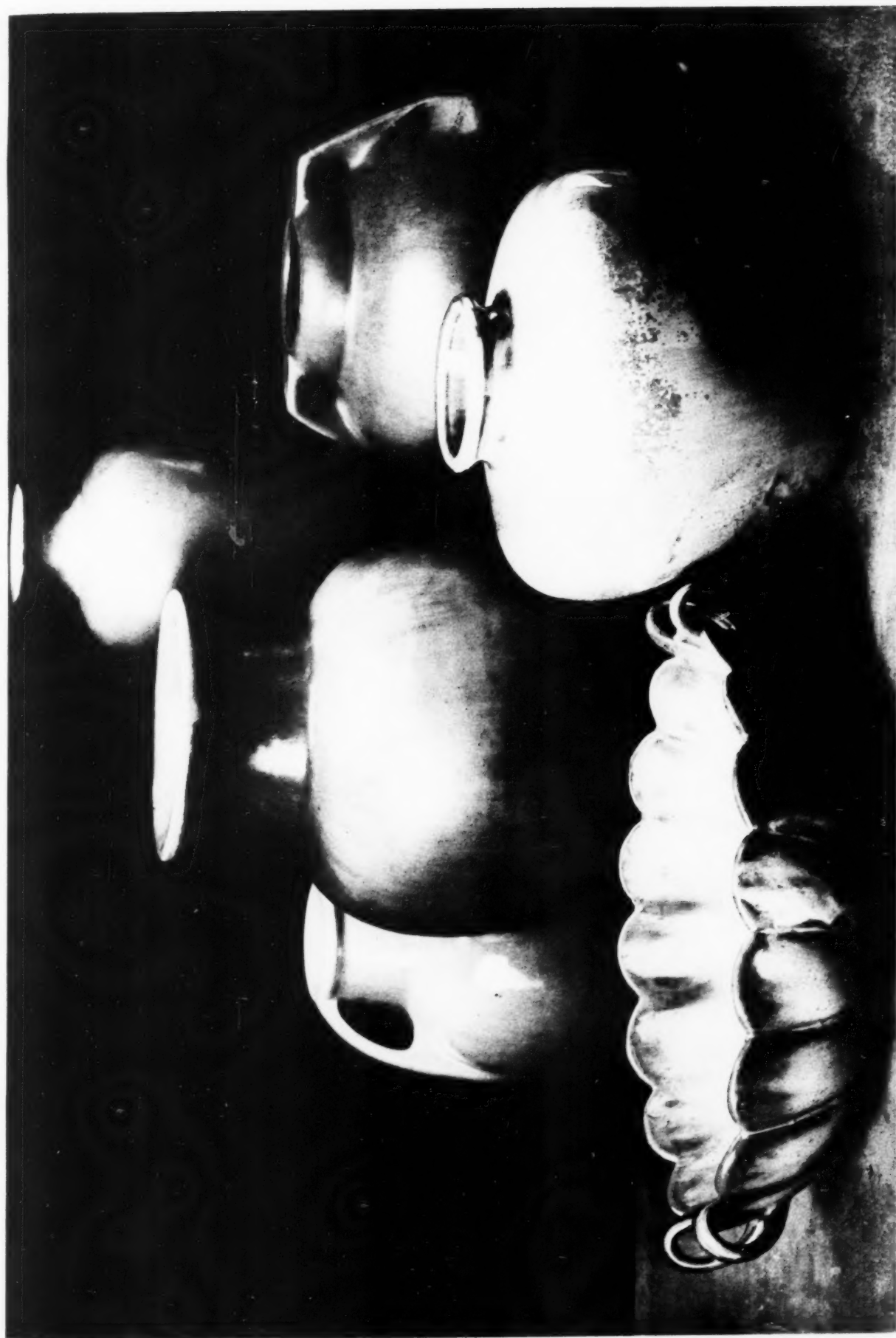
**Akro Agate
Onyx
Ash Trays**

PHOTOGRAPHED DIRECT FROM SUBJECTS
AND REPRODUCED IN FOUR COLOR PROCESS

by

PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK

WALKER 5-3380



REPRODUCED IN TWO COLORS
PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK



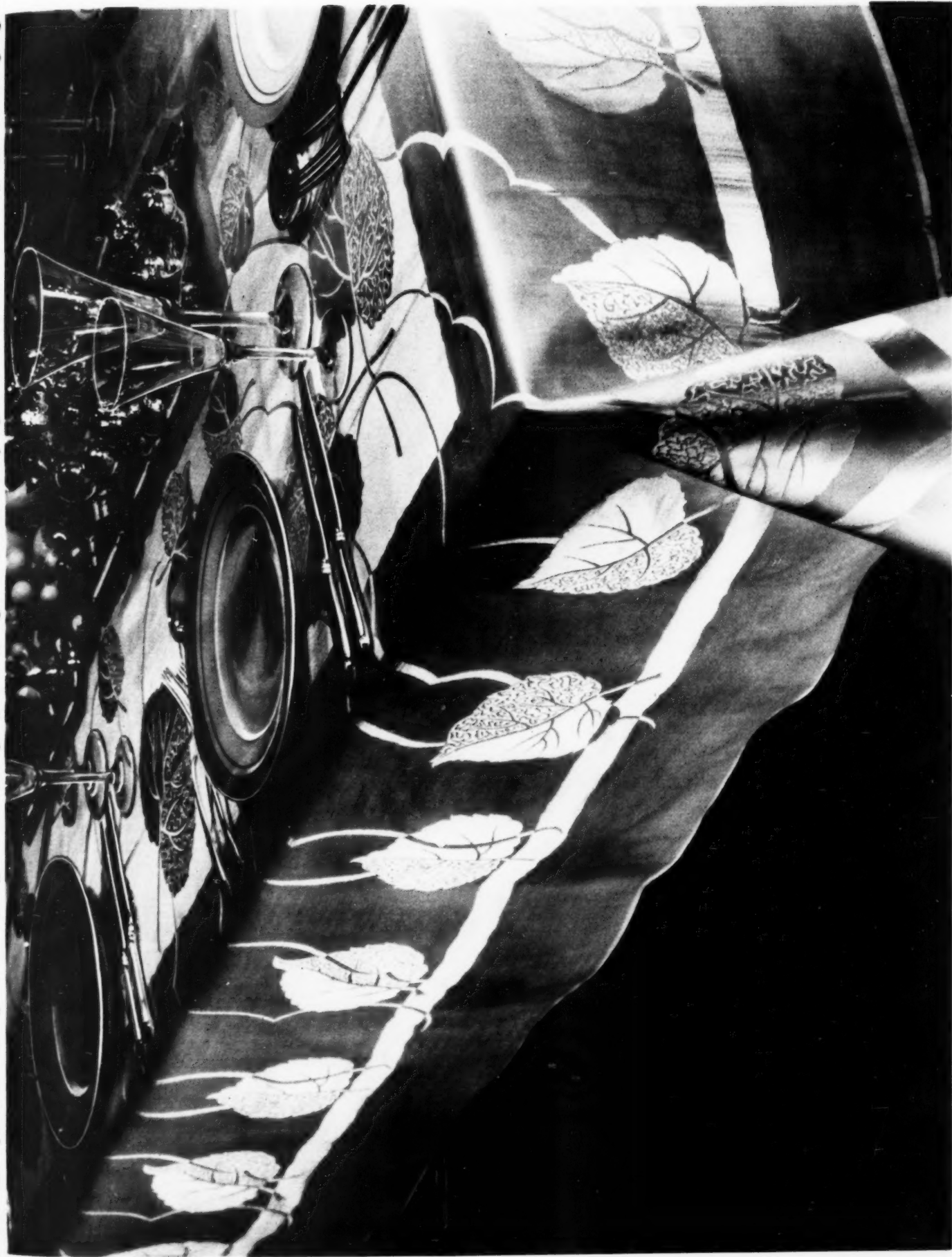
Courtesy of Gould Studios, N. Y.

REPRODUCED IN TWO COLORS
PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK



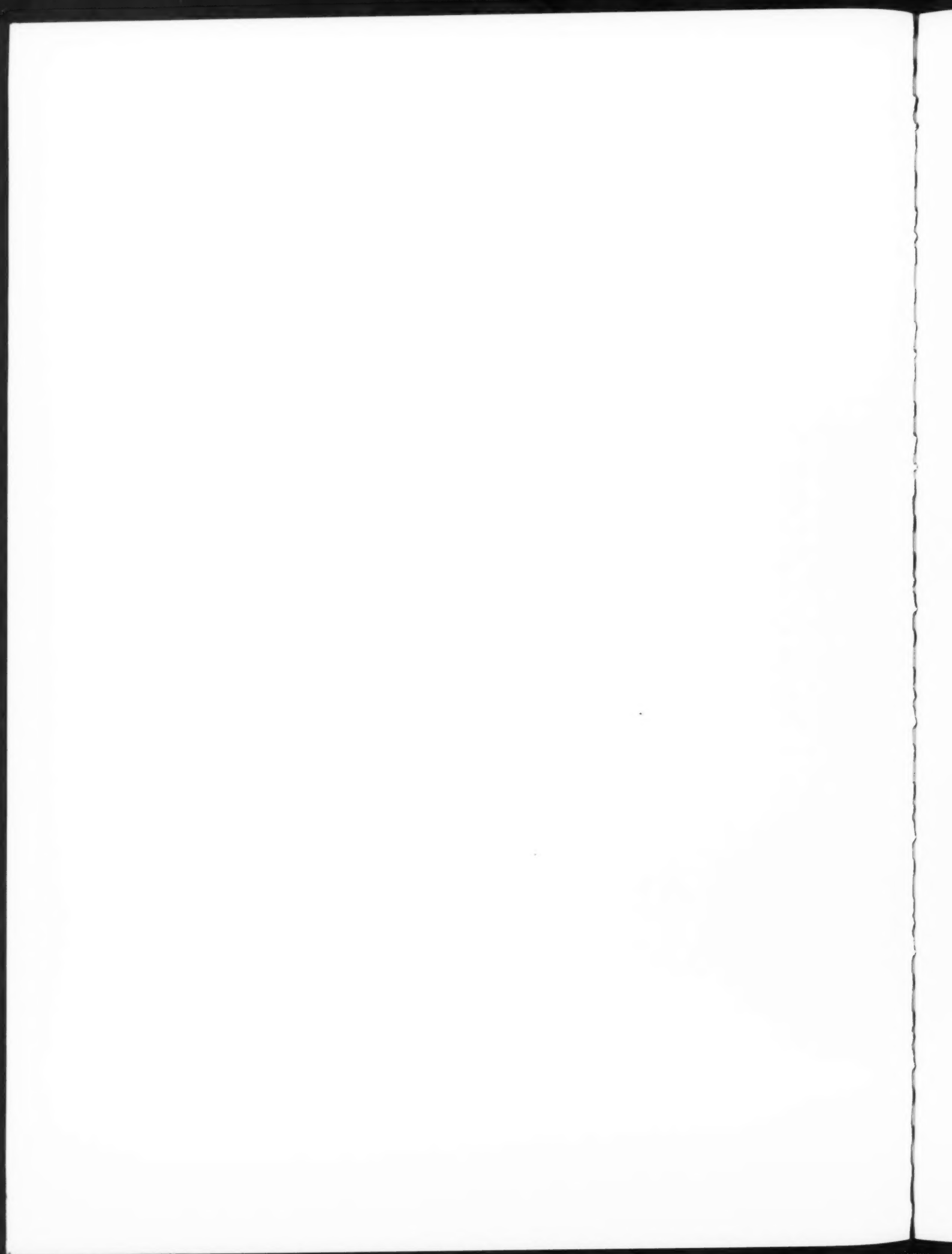
Courtesy of Gould Studios, N. Y.

REPRODUCED IN TWO COLORS
PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK



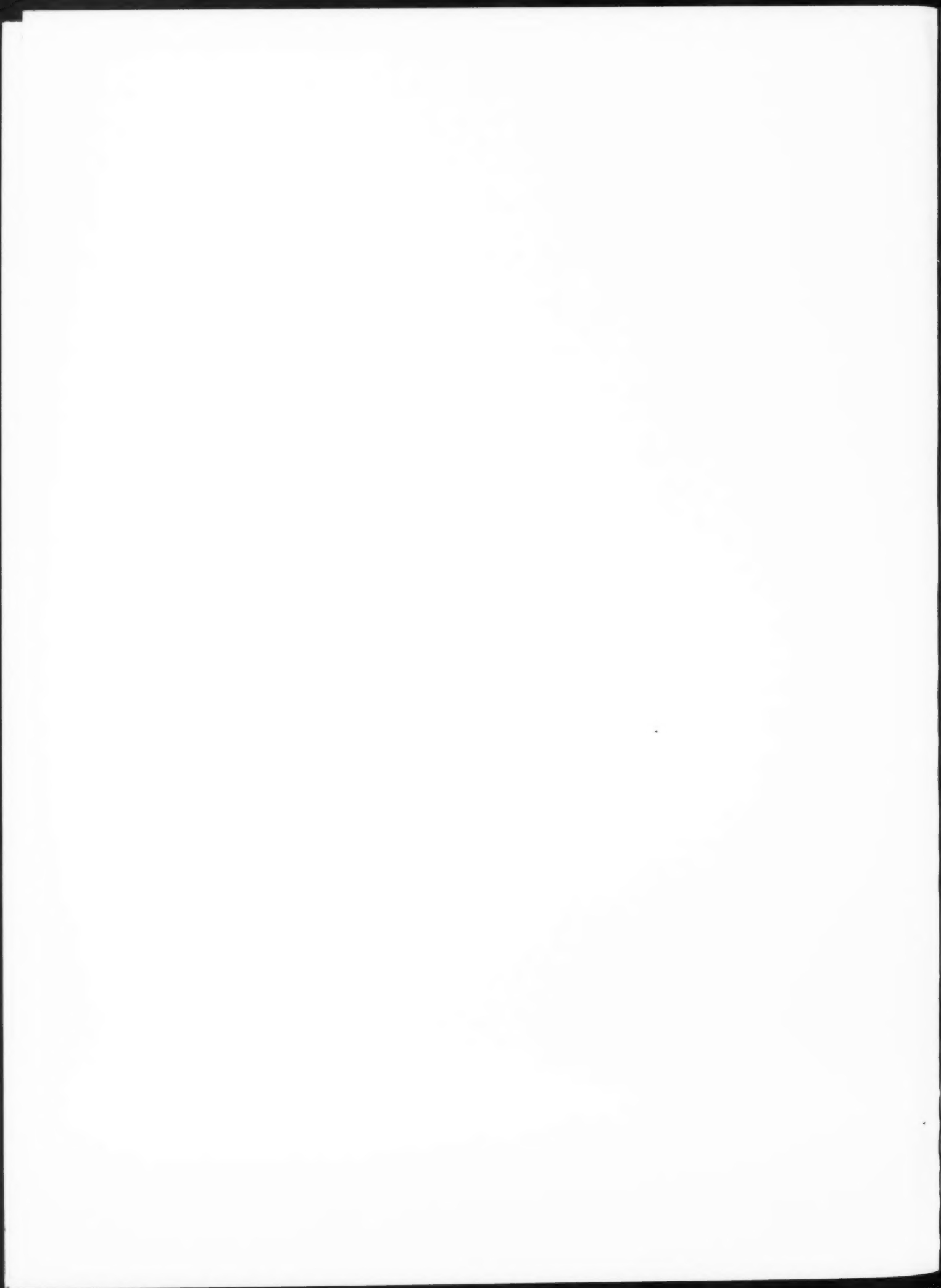
Courtesy of Gould Studios, N. Y.

REPRODUCED IN TWO COLORS
PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK





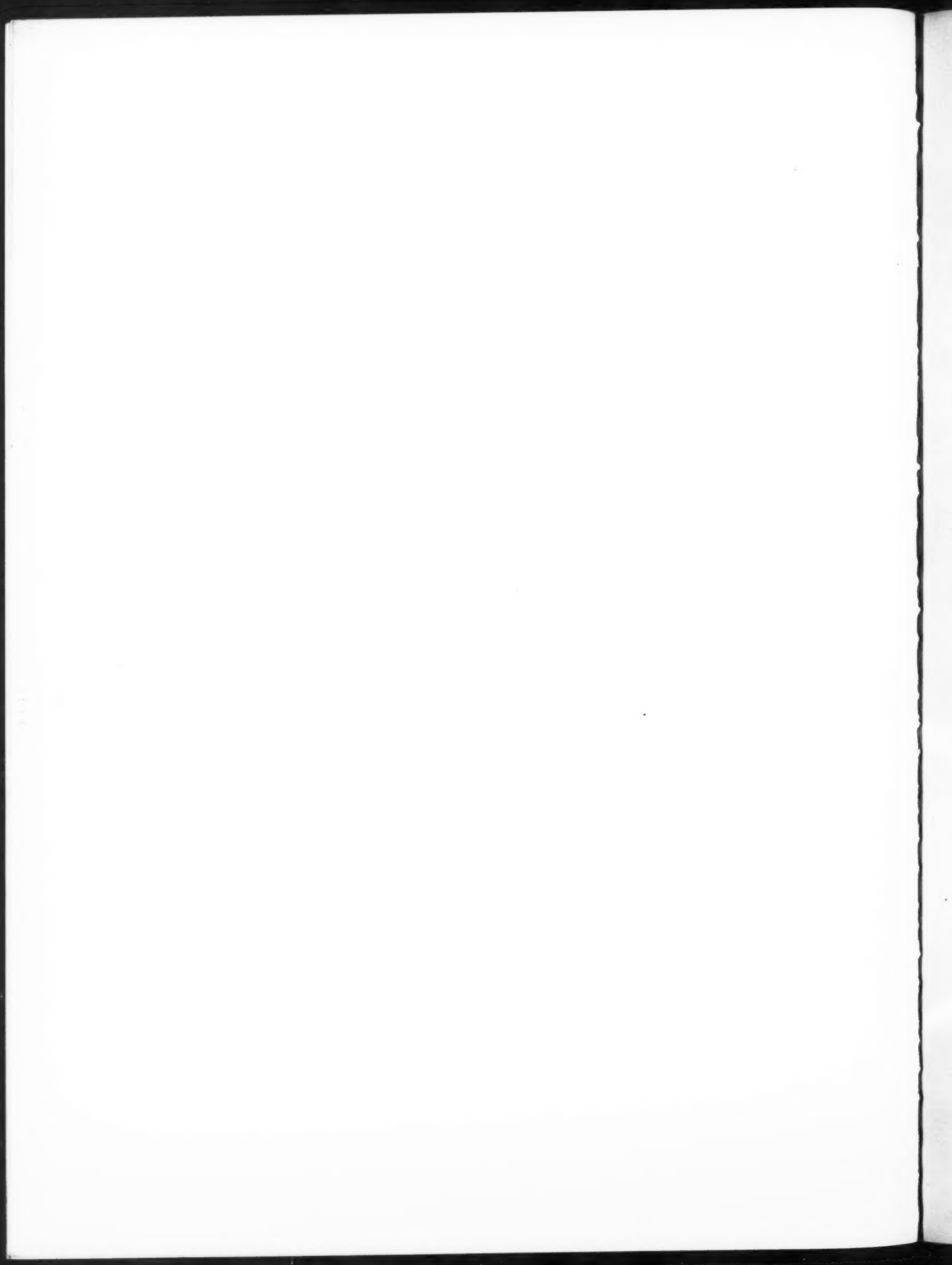
REPRODUCED IN TWO COLORS
PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK

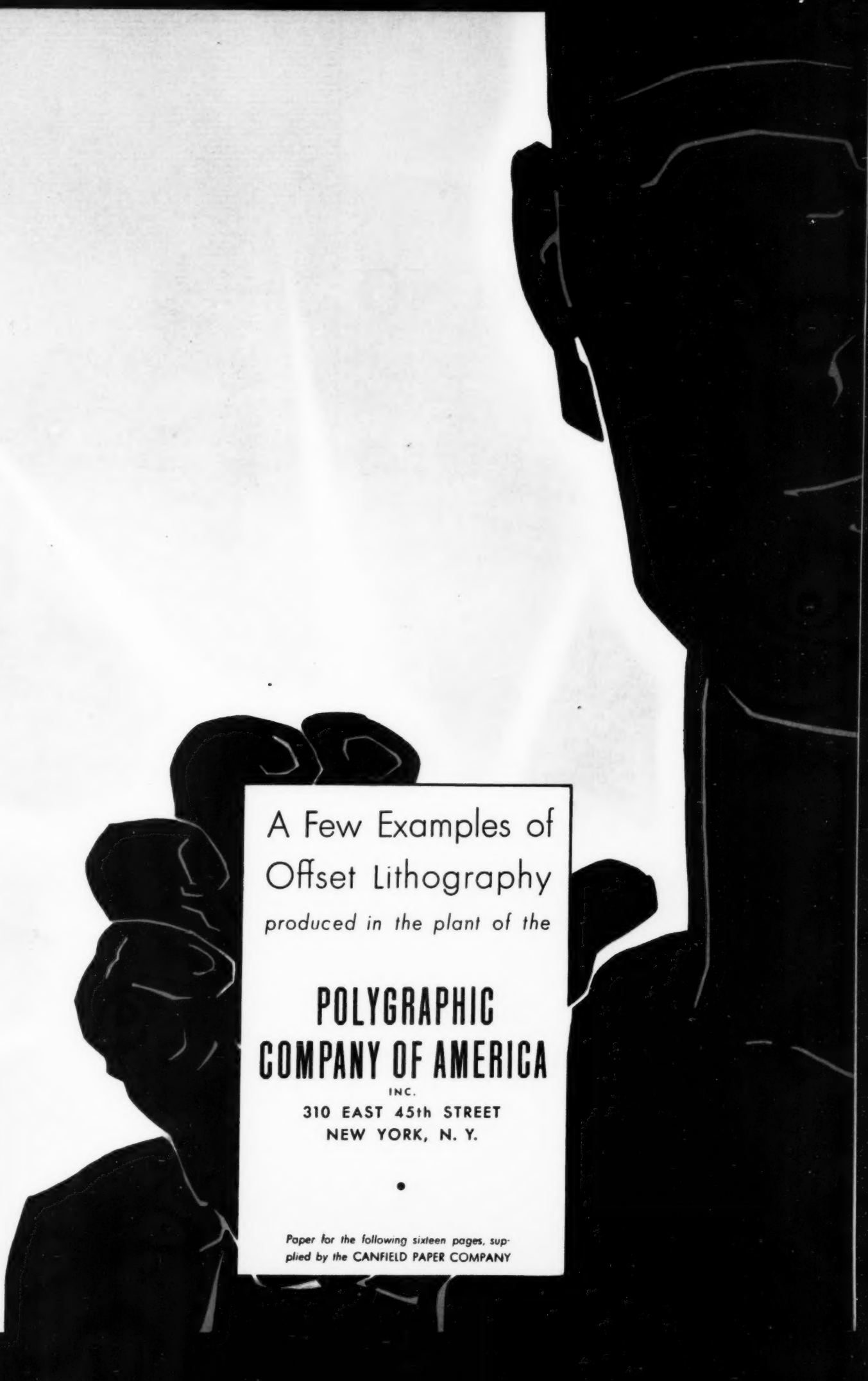




Courtesy of Gould Studios, N. Y.

REPRODUCED IN TWO COLORS
PHOTO LITHO SERVICE, INC.
145 HUDSON STREET, NEW YORK





A Few Examples of
Offset Lithography
produced in the plant of the

**POLYGRAPHIC
COMPANY OF AMERICA**

INC.

310 EAST 45th STREET
NEW YORK, N. Y.

•

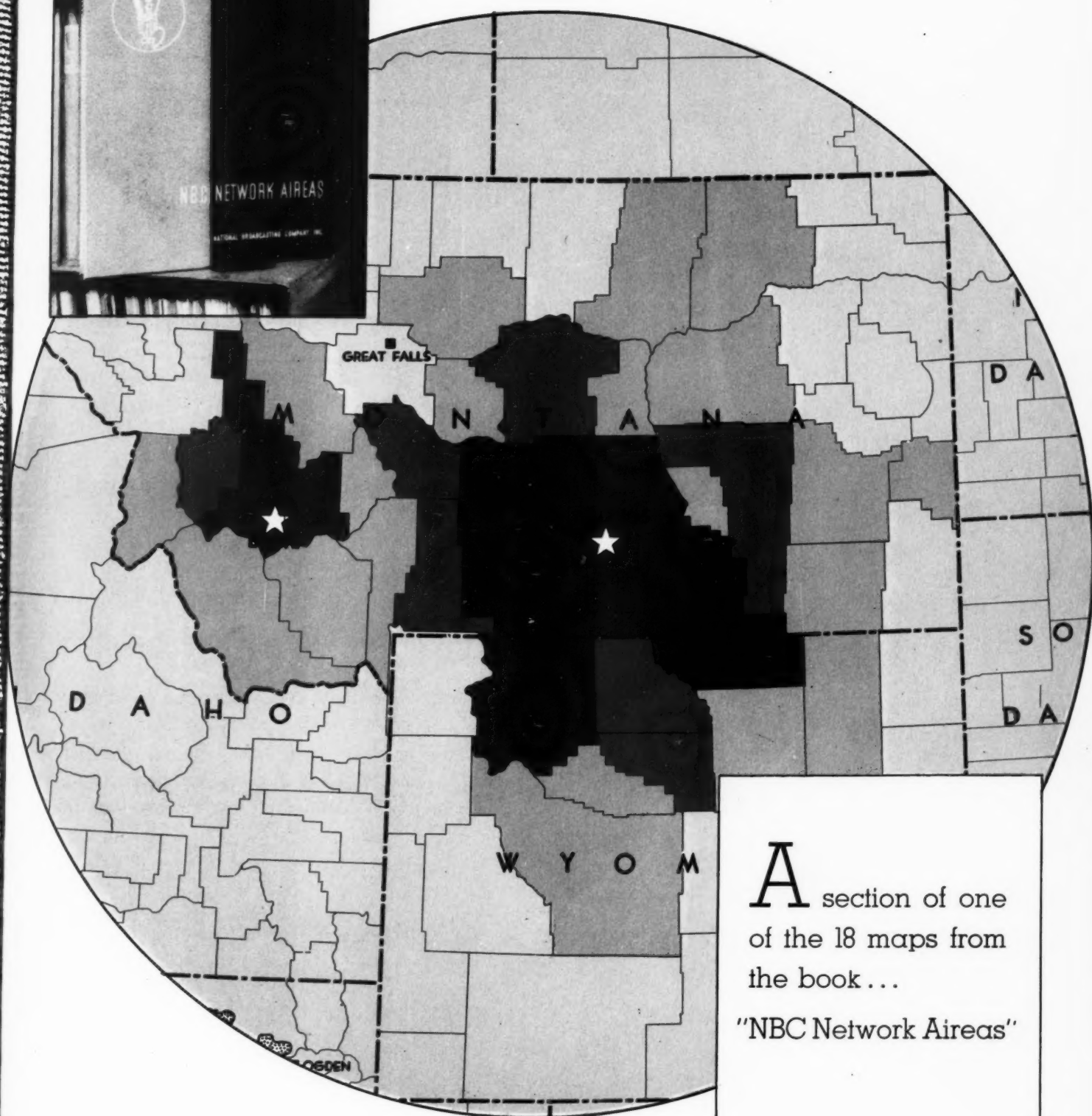
Paper for the following sixteen pages, supplied by the CANFIELD PAPER COMPANY

Reprinted from . . .
. . . PRINTING

NBC Book by Polygraphic

The National Broadcasting Co. recently placed in the hands of advertisers and agencies a comprehensive book entitled *NBC Network Aires*, noteworthy not only as an exhaustive statistical exposition, but also as a superb example of difficult printing. Maps in this book show circulation "Aires" by counties in the United States of NBC Networks and supplementary groups. Each map is printed in six colors; 15 colors were used throughout; and the entire book was reproduced and printed by photo-offset lithography by Polygraphic Co. of America, 310 East 45th street, New York.

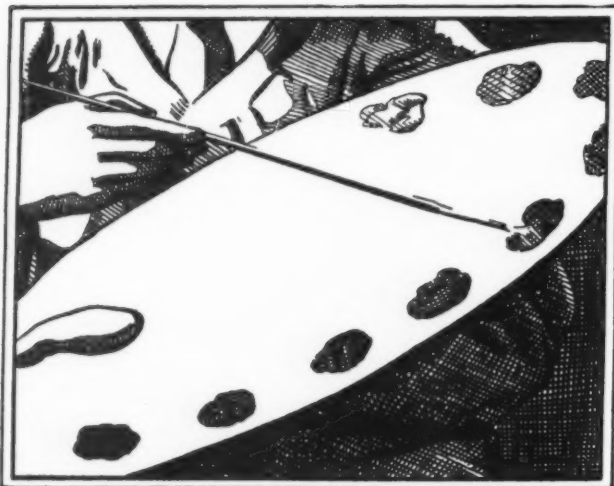
August 1935



A section of one
of the 18 maps from
the book ...

"NBC Network Aireas"

(reproduced with permission of the
NATIONAL BROADCASTING COMPANY)

COLOR VALUE CHART**PRIMARY COLORS**

RED YELLOW GREEN BLUE PURPLE

PRIMARY COLORS FOR PROCESS PRINTING

RED YELLOW BLUE BLACK

COMPLEMENTARY COLORS

These colors if used in the same value and in equal areas will provide a good balance of color.

| | |
|----------|-----------------------|
| RED — | BLUE — GREEN |
| YELLOW — | PURPLE — BLUE |
| GREEN — | RED — PURPLE |
| BLUE — | YELLOW — RED (Orange) |
| PURPLE — | GREEN — YELLOW |
| BLACK — | WHITE |

SUPPLEMENTARY COLORS

These colors, being close to each other on the color scale, blend well when used together.

| | |
|-----------------|----------------|
| RED — ORANGE | BLUE — PURPLE |
| YELLOW — GREEN | BROWN — BUFF |
| ORANGE — YELLOW | ORANGE — BROWN |
| GREEN — BLUE | GRAY — BLACK |

STRIKING COLOR COMBINATIONS

"Unbalanced" colors provide the means of obtaining interest and added attention value. The following list illustrates some of these combinations.

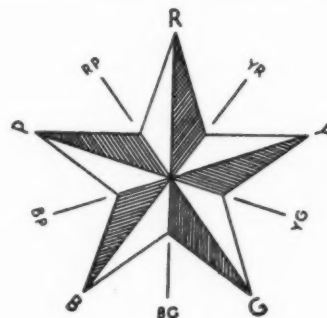
| | |
|----------|-----------------------|
| RED — | YELLOW — GREEN |
| YELLOW — | BLUE — GREEN |
| GREEN — | BLUE — PURPLE |
| BLUE — | RED — PURPLE |
| PURPLE — | YELLOW — RED (Orange) |
| BLACK — | WHITE |

A simple guide to color combination is illustrated below. A straight line through the center of the star from the point of any color, strikes the complement of that color on the opposite side. As you move away from the "true" colors on one point it is necessary to move away from the opposite point the same amount for its direct complement.

RESULTS OF COLORS IN COMBINATION

| | |
|-----------------|---------------|
| YELLOW } GREEN | RED } PURPLE |
| BLUE } ORANGE | BLUE } PURPLE |
| YELLOW } ORANGE | YELLOW } BUFF |
| RED } ROSE | WHITE } BUFF |
| RED } ROSE | BLACK } GRAY |
| WHITE } GRAY | WHITE } GRAY |

Because there are so many different shades of each color, each of which will produce a different effect when mixed, it is always well to consult your ink maker for specific details. The information presented in this section is intended only as a general guide.



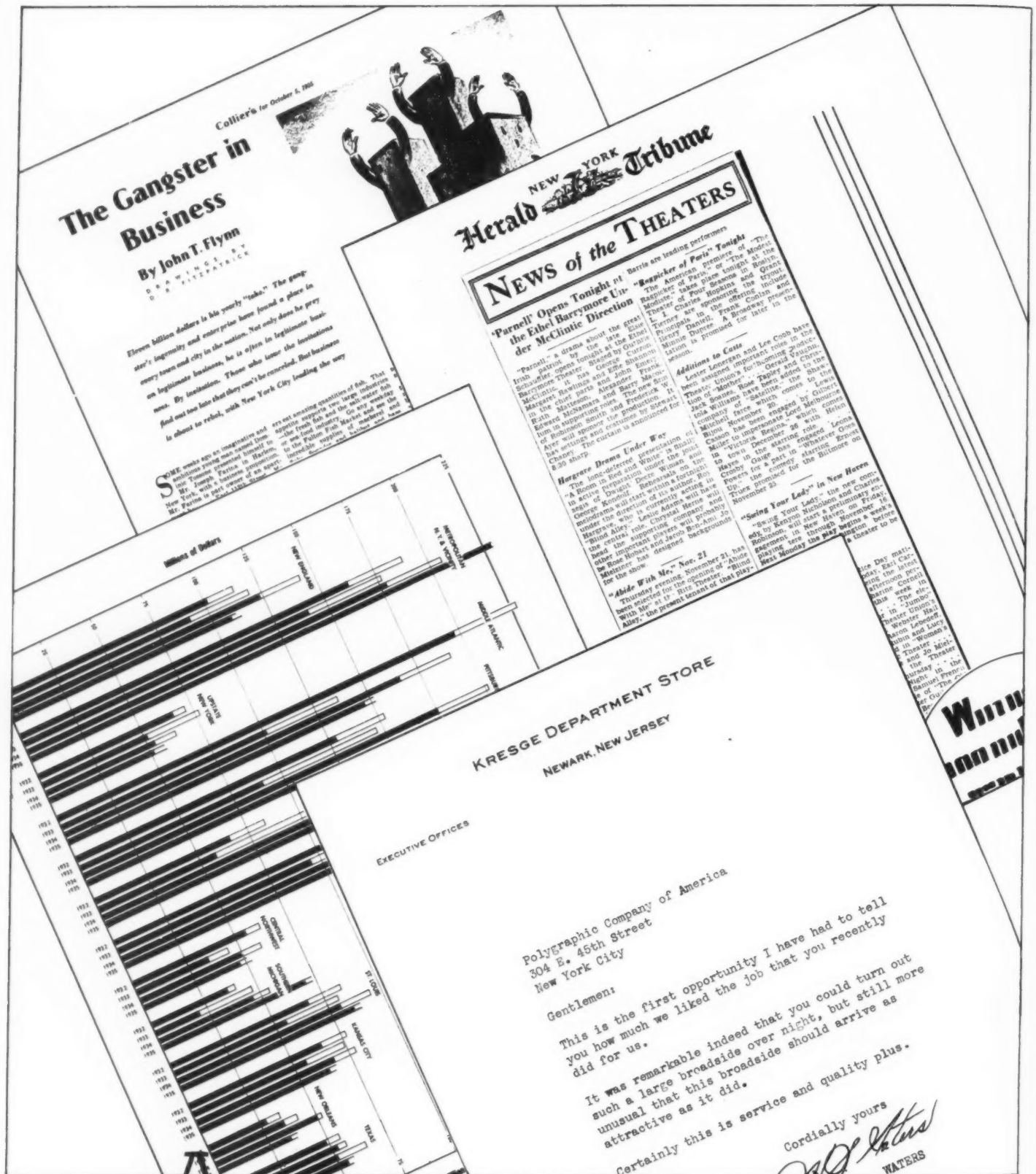
Courtesy International Paper Co.

LEXINGTON *offset*
"An INTERNATIONAL Value"



THE HAND OF
LANVIN
REACHES FOR A
YEAR OF RECORDS

REPRODUCED by POLYGRAPHIC COMPANY of AMERICA, with permission.



A few examples of charts, testimonial letters, newspaper clippings, and magazine reprints. Material of this kind is being produced daily by the POLYGRAPHIC COMPANY OF AMERICA.

GLORIFIQUE SU ROSTRO



y sus manos



- Use la crema que a la vez da tersura, suavidad y protección a su cutis:

COPY FITTING CALCULATIONS

The two most widely used methods of computing type to go in a given measure are "word count" and "character count." The former method should be used only when an approximate figure is desired, the latter when a more accurate count must be obtained.

| Pt. Size of Type | Approximate No. Words per Sq. In. | | No. of lines of Type Type Per Inch | | Approximate Number of Words and Characters in Lines of Various Widths of Pica Measure | | | | | | | | | | | | | | | |
|---------------------------|---|-----------------|--|---------------|--|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|
| | | | | | Upper Division Space: Approximate Number of Words per Line | | | | | | | | | | | | | | | |
| | | | | | Lower Division Space: Approximate Number of Characters per Line | | | | | | | | | | | | | | | |
| | Solid | 2 Pt. Leaded | Solid | Pt. Leaded | 6 | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 22 | 24 | 26 | 28 | 30 | 32 | 34 | 36 |
| 6 | 47 | 34 | 12 | 9 | 4 | 5 | 7 | 9 | 10 | 11 | 13 | 14 | 15 | 17 | 19 | 21 | 22 | 24 | 25 | 26 |
| | | | | | 22 | 29 | 37 | 45 | 51 | 59 | 67 | 75 | 83 | 91 | 99 | 107 | 117 | 124 | 131 | 139 |
| 8 | 32 | 23 | 9 | 7+ | 3 | 4 | 5½ | 7 | 8 | 9 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 20 | 21 |
| | | | | | 17 | 23 | 30 | 36 | 42 | 48 | 54 | 60 | 66 | 72 | 78 | 85 | 91 | 97 | 104 | 111 |
| 10 | 21 | 16 | 7+ | 6 | 2 | 3 | 4 | 5 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 14½ | 15 | 16 | 17 |
| | | | | | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65 | 70 | 75 | 80 | 85 | 90 |
| 12 | 14 | 11 | 6 | 5+ | 2 | 3 | 4 | 4½ | 5 | 7 | 8 | 8½ | 9 | 10 | 11 | 12 | 13 | 14 | 14½ | 15 |
| | | | | | 13 | 18 | 23 | 27 | 32 | 36 | 41 | 45 | 50 | 54 | 59 | 64 | 68 | 73 | 77 | 82 |
| 14 | 11 | 7 | 5+ | 4+ | 1½ | 2 | 3 | 4 | 4½ | 5 | 6 | 7 | 8 | 8½ | 9 | 10 | 11 | 11½ | 12 | 13 |
| | | | | | 10 | 13 | 17 | 20 | 23 | 27 | 30 | 34 | 37 | 41 | 44 | 47 | 50 | 53 | 57 | 60 |
| 18 | 7 | 5 | 4 | 3+ | 1¼ | 1½ | 2 | 3 | 3½ | 4 | 4½ | 5 | 6 | 7 | 7½ | 8 | 8½ | 9 | 9½ | 10 |
| | | | | | 8 | 11 | 14 | 17 | 20 | 23 | 26 | 29 | 32 | 35 | 38 | 41 | 44 | 47 | 50 | 53 |
| 24 | 4 | 3+ | 3 | 2+ | 1 | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 4½ | 5 | 5½ | 6 | 7 | 7½ | 8 | 8 |
| | | | | | 7 | 9 | 11 | 13 | 16 | 18 | 20 | 23 | 25 | 27 | 29 | 33 | 35 | 37 | 40 | 43 |
| 30 | 4 | 3+ | 2+ | 2 | 1 | 1 | 1 | 1½ | 1½ | 2 | 2½ | 3 | 3½ | 4 | 4 | 4½ | 5 | 5½ | 6 | 6 |
| | | | | | 5 | 7 | 9 | 11 | 13 | 15 | 17 | 19 | 21 | 23 | 25 | 27 | 29 | 31 | 33 | 35 |
| 36 | 2 | 1+ | 2 | 1+ | 1 | 1 | 1 | 1 | 1½ | 1½ | 2 | 2½ | 2½ | 3 | 3½ | 3½ | 4 | 4½ | 4½ | 5 |
| | | | | | 4 | 6 | 7 | 9 | 10 | 12 | 13 | 15 | 17 | 19 | 20 | 22 | 24 | 25 | 26 | 28 |

Courtesy International Paper Co.



REPRODUCED by POLYGRAPHIC COMPANY of AMERICA, with permission.

HANDBOOK OF PHOTO-LITHOGRAPHY

THE PHOTO-OFFSET PROCESS

While it is true that photo-offset printing has long since passed the experimental stage, and is very extensively used by many concerns, especially the great industrial corporations, it is still an unknown agency to countless firms, organizations, and individuals, to whom its advantages have never been explained. Many others who occasionally employ "photo-offset" to obtain a few hundred facsimile letters or reprints of some article that has been previously printed, have such a vague understanding of the process and what it is capable of producing, that many opportunities for large savings in printing expenditures are overlooked.

In view of this condition and because the use of the Varityper is definitely popular in the photo-offset field, it is entirely fitting that this work include an explanation of the photo-offset process itself.

Many names have been given to the general process of photo-offset printing. One of the earliest titles was "Planographing" i.e. printing from a plane or flat surface a business to the photo-offset printing where the type or cuts are raised.

Is general the process is in that department of printing known as lithography is some times called "photo-lithography".

In "letter press" printing, the type when "set up" reads from right to left, the backwards, so that by direct contact with the paper the imprint that the paper receives, will properly read from left to right. In a photographic "letter press" type is a "negative" and consequently its imprint is a "positive" which is what the final result must be whatever the process.

In photo-offset printing, the image on the flat printing surface is a "positive" image that must be converted into a "negative" image by imprinting the image, now transferred to the contact with the rubber blade again becomes "positive" name - "photo-offset".

Whether it be a picture or the negative or positive "photo" part of the original picture that can be photographed such as a letter, by this process

THE "400" OF INDUSTRY

These and many other well-known firms at the reason they safer because it is continuous power to its long life and or more lubrication

sterious about LUB-
ciple feature is its
th metals, thereby
own LUBRIPLATE FILM
s, gear teeth, etc.
bearing film stops
wear, prevents con-

There are two classes of automobile buyers. One class buys for pleasure; the other utility.

The former class buy luxurious high-priced cars, irrespective of initial cost, and are concerned about operating expenses.

The latter class are anxious to buy the most for their money in initial cost, and are primarily concerned about the operating expense.

There are many makes of cars available at present, for the latter class, but unfortunately none are available that can be strictly classed as suitable for their needs. Cars available at present, though they may be considered as worth the price, yet can not be considered as giving value, in the sense that such a car would fulfil all the needs of the buyer without requiring him to pay for extra worth in the car, which he seldom uses; such as extra power; extra heavy weight; extra space, for all of which he pays in advance in initial cost, and continuously pays when operating the car.

The perfect car for the public is a car that can give required reasonable service in comfort under service for the usual period of the life needed cost of such requirements, in its running expense, such as:- less cost license and repairs.

proposition, and sounds more like theory than his criticism remains true, but practically in the most casual way, will appreciate from this booklet that this car will be a standard operating expense will be lower than that of or cost of wheels.

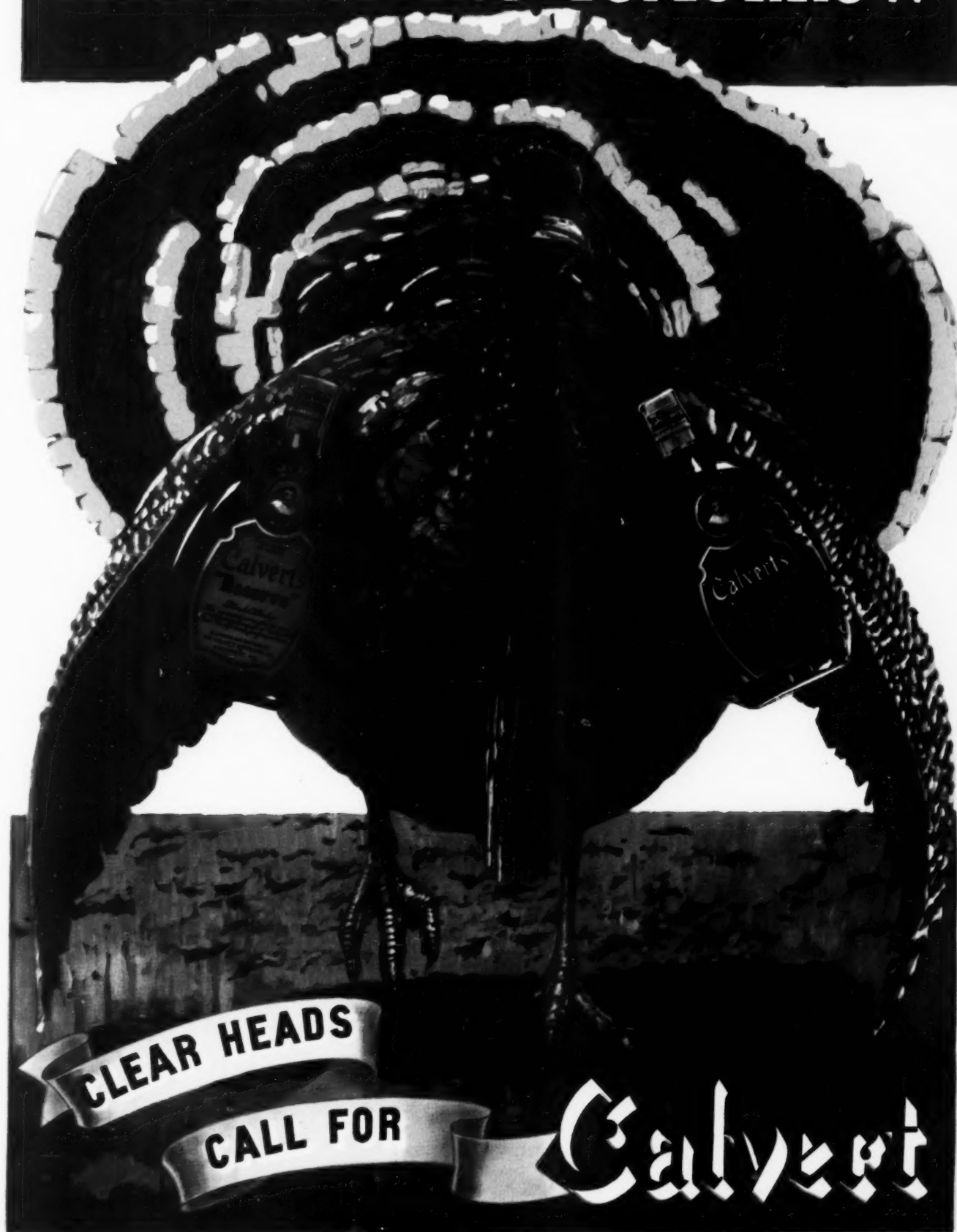
cost and replacement of tires.

miles per gallon of gasoline, a very in oil cost.

ill mean universally a smaller size, convenience, but also

MANUSCRIPT copy can be retyped and printed as above. The Polygraphic Company's Typing Division is especially equipped to render this kind of service.

CALVERT TODAY.... THANKSGIVING TOMORROW



REPRODUCED in PROCESS COLORS by POLYGRAPHIC COMPANY of AMERICA, with permission.

SALES VALUE OF COLOR

COLOR in advertising is an open sesame to sales. Judiciously used it represents a "plus" value that enhances the appeal and effectiveness of a layout. The Advertisement stands out from others that clamor for the buyer's attention; illustrations seem more real; contrasting copy more potent.

The instantaneous response of the eye to color is perhaps the most common of all phenomena. Nature itself, with its seasonal color changing scheme is the cue for what advertising in print can accomplish. For, just as gorgeous summer flowers, autumn foliage and spring freshness year in and year out attract attention, so can color in print.

The fact that color's appeal is universal in itself stamps this instrument as one of the more important selling weapons. It it, in effect, a least common denominator that frequently draws together an audience of prospects of varied taste and varied inclination.

Perhaps the chief value of color in advertising is as an attention getter. Pick up a magazine at random. Run through its pages hurriedly. Invariably there will be a more positive response to the color ad than to the black and white. Repeat the same experiment with direct mail advertising that comes to your desk. The brochure or folder that is colorful stands out from the other and therefore induces the prospect to read the sales message. Similarly does a colorful window display invariably attract more traffic than a black and white display.

As a reliever of monotony color is superb. On an ordinary black and white type page a decorative red initial instantly removes the page from the regular black and white category. A simple decorative color spot—be it a rule, a dingbat or other ornament—attracts attention because it draws the eye immediately, thus dominating an otherwise monotonous mass of black and white.

Since advertising is largely an appeal to predetermined reaction, it is often judicious to include color as a means of creating in the prospect's mind the desired result. Red, for example, is a natural accompaniment to suggest warmth and comfort—perhaps for a heating appliance a manufacturer wishes to sell; and likewise is red a universal danger signal, and consequently useful to carry out the hazards which a given piece of copy implies.

Gold is the symbol of wealth; white the mark of purity; green the tag of freshness; and so on. By anticipating the

usual reaction to any one of these or other colors, the advertiser in part succeeds in assuring himself of a reader interest he might not otherwise command.

Color has the power of adding the important quality of realism. Before us at the moment is a color advertisement which employs a crown as its trade mark. In the ad the crown rests on a gorgeous velvet cushion; rubies and sapphires lend added richness to the crown; and in all it portrays a scene of regal splendor. Without color this scene could not have been pictured realistically. The same layout, the same atmosphere would have lacked conviction in black and white.

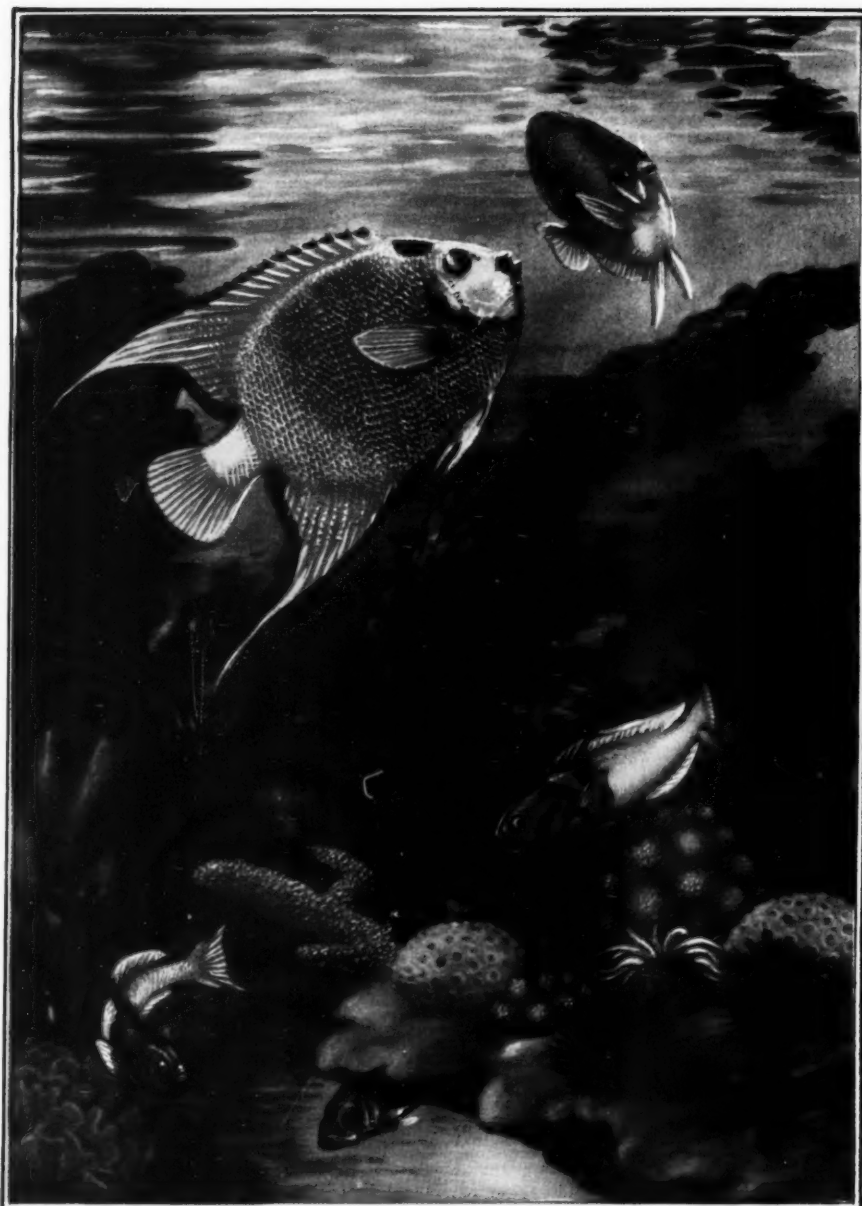
Perhaps a more homely illustration can even better carry out this quality of realism which color possesses. One of the most successful food ads of recent years was turned out by a well known purveyor of canned goods. The adman in charge dumped the contents of a can of pork and beans on a plate. And then he reproduced his ad in natural colors. Looking at the result, one catches the rich glow of the steaming, brown beans. The plate is so tempting that one almost *smells* the aroma. That is realism. Without color it could not have been even a tenth as successful as a sales effort.

Advertisers delight in telling the story of a seed company that wished to introduce a new flower in its catalog, widely circulated in all parts of the country. The flower was reproduced in its natural color. Orders poured in and the firm's seed supply was exhausted. The sponsors accepted this response as evidence of the well merited popularity of their product.

The following year, believing the reputation of the flower was already established, and in a desire to keep down costs on the new catalog issue, the concern reproduced the year-old flower in black and white. Despite the fact that the seed was no longer an unknown item, its sale was about half the previous year's volume.

Reproduced throughout this book are numerous suggestions for color applications. To attract attention, to add realism, to accomplish any one of a half dozen other desired effects, color is a profitable investment for more sales.

To fully carry out its possibilities color should be handled judiciously and cautiously, otherwise it may defeat the primary purpose for which it was intended. Color should be employed to carry out an idea, a feeling, a suggestion—functions it can perform to a remarkably efficient degree.



LIFE IN A CORAL REEF

THIS illustration — from the book . . .
"SEA FOR SAM"

published by HARCOURT BRACE & CO.—was
printed in process colors and shows the high
quality obtainable by Polygraphic printing.
It is here reproduced with permission of the
publishers.

U. S. COPYRIGHT LAWS

The copyright law approved March 4, 1909, effective July 1, 1909, provides that the application for registration of

any work "shall specify to which of the following classes the work in which copyright is claimed belongs."

SUBJECT MATTER OF COPYRIGHT

- (a) Books, including composite and cyclopaedic works, directories, gazetteers, and other compilations. The term book includes pamphlets, leaflets, separate poems, or single pages.
- (b) Periodicals, newspapers.
- (c) Lectures, sermons, addresses, prepared for oral delivery.
- (d) Dramatic or dramatico-musical compositions.
- (e) Musical compositions.
- (f) Maps.
- (g) Works of art: models or designs for works of art.
- (h) Reproductions of a work of art.
- (i) Drawings or plastic works of a scientific or technical character.
- (j) Photographs.
- (k) Prints and pictorial illustrations.
- (l) Motion-picture photoplays.
- (m) Motion pictures other than photoplays.

The law expressly requires that the application for registration of any article should distinctly specify to which one of these classes the work in which copyright is claimed belongs. An article is not entitled to registration unless it is reasonably possible to classify it under one or the other of the above designations named in the statute.

SECURING A COPYRIGHT

Under the copyright law now in force the first step to take to secure copyright in a work intended to be published is to print and publish the work with the statutory notice of copyright claim inscribed.

The copyright notice for books, periodicals, music, dramas, and motion pictures should contain the word "Copyright," the year the work is published, and the name of the copyright owner: "Copyright, 19..... (year date of publication) by..... (name of copyright owner)." The copyright notice for maps, fine arts, photographs, and prints should contain the word "Copyright," or the letter C inclosed within a circle, thus © accompanied by the name of the copyright owner.

Promptly after such publication with copyright notice has been made, in order to register the copyright claim, send two copies of the best edition to LIBRARY OF CONGRESS, Copyright Office, Washington, D. C., with application *and the registration* fee (money order for \$2).

Manuscripts of novels or other prose works, poems, words of a song, etc., or any works legally designated a "book," should not be sent to the Copyright Office before they have been printed and published, as the law does not permit registration of such unpublished works. Such Mss. are protected under the common law and nobody has a right to use them without the consent of the owner.

The Copyright Act expressly provides "That nothing in this Act shall be construed to annul or limit the right of the author or proprietor of an unpublished work, at common law or in equity, to prevent the copying, publication, or use of such unpublished work without his consent, to obtain damages therefor."

**FOR WORKS REPRODUCED IN COPIES
FOR SALE**

1. Publish the work with the copyrights notice. The notice may be in the form "Copyright, 19..... (year, date of publication) by..... (name of copyright proprietor)."

The name of the copyright proprietor given in the notice should be the true, legal name of the person, firm or corporation owning the copyright, and no other.

2. Promptly after publication, namely: "the earliest date on which the work was placed on sale, sold, or publicly distributed, send to the Copyright Office two copies of the best edition of the work, with an application for registration and a money order payable to the Register of Copyrights for the registration fee of \$2.00.

In the case of books the copies deposited must be accompanied by an affidavit, under the official seal of an officer authorized to administer oaths stating that the typesetting, printing and binding of the book have been performed within the U. S. Affidavit and application forms will be supplied by this office on request.

This affidavit is not required in the case of a book of foreign origin in languages other than English, nor in the case of a printed play in any language.

In the case of contributions to periodicals send one complete copy of the periodical containing the contribution with application and fee. No affidavit required.

Only one copy is required to be deposited in the case of a work by an author who is a citizen or subject of a foreign state or nation and has been published in a foreign country in a language other than English.

**FOR WORKS NOT REPRODUCED IN COPIES
FOR SALE**

Copyright also may be had of certain classes of works (see a, b, c, etc., below) of which copies are not reproduced for sale, by filing in this office an application for registration, with the fee of \$1.00, sending therewith:

- (a) In case of lectures or other oral addresses, or of dramatic or musical compositions, one complete manuscript or typewritten copy.
- (b) In the case of photographs not intended for general circulation, one photographic print. As to special fee, see below.
- (c) In the case of works of art (paintings, drawings, sculpture), or of drawings or plastic works of a scientific or technical character, one photograph or other identifying reproduction.
- (d) In the case of motion-picture photoplays, a title and description with one print taken from each scene in every act.
- (e) In the case of motion pictures other than photoplays, a title and description, with not less than two prints taken from different sections of a complete picture.

In the case of each of the works here noted, not reproduced in copies for sale, the law expressly requires that a second deposit of printed copies for registration and payment of a second fee be made upon publication.

FEES

The statutory fee for registration of any work, except a photograph, is \$2.00, including a certificate of registration under seal. For registration of a published photograph, without certificate, \$1.00. Each additional certificate of registration, \$1.00. If several volumes of the same book are deposited at the same time, only one registration at one fee is required.

Because of the procedure now followed under the rules of the Treasury Department, by which the Register of Copyrights deposits all moneys received directly in the United States Treasury, checks can not be accepted for payment of copyright fees. All remittances should be sent by money order or bank draft, payable to the Register of Copyrights. Do not send any currency, stamps or coin.

Courtesy International Paper Co.



20. Here are three Zakka Khels of the Khyber Guards, beyond whom are seen a camel and some men of the caravan under escort.

The Khyber Pass from end to end runs through the territory of the great Afridi tribe called the Zakka Khel, some 25,000 strong in fighting-men, keen Muslims all. Before the British came, the Zakka Khel amused themselves by seeing to it that no Hindu made that transit alive, unless, for their diversion, he dressed as a woman, or that he rode a donkey, the woman's mount, if he rode at all.

Now the Zakka Khel still police this Pass, but as subsidized officials of His Majesty's Government, acting as armed escorts for the caravans.

21. A squad of the Guard, whose native Muslim officer is wearing his ribbon of Overseas service in the Great War.



22. A close-up of one of the caravaners—a friend, had time sufficed—going home to somewhere in Central Asia.



23. IN THE KHYBER PASS, looking north toward Afghanistan, and close to the Afghan frontier. Landi Khana, British Army Cantonment, in the valley. Here a garrison of British troops is always maintained.

All four by M. M. Newell





Photograph Courtesy Seidman Photo Service, New York

REPRODUCED by POLYGRAPHIC COMPANY of AMERICA,

For
FINEST RESULTS
use
COATED PAPER

Cantine whites and tints have been specially developed to give an effective background
Coated one side:

LITHOGLOSS (specially prepared for varnish);
ZENA LITHO (C.I.S.);
CATSKILL LITHO (lowest priced C.I.S.);



"This is the Paper, By Gad, My Stuff is Goin' On"

LEJAREN A HILLER, vice-president, chief illustrator and model extraordinary of Underwood & Underwood, is one of those queer photographers who believe that the underlying purpose of an advertising photograph is to *sell* something . . . "And, by Judas, I tell 'em," he says, "that after I've gone to work and dusted the last freckle off a model's nose to give 'em a perfect photograph, they got to use the best darn good coated paper they can buy to print it on. This is it, right here."



Ask your Distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information"—containing specimens of grades for all requirements, in the fine new whites and tints. THE MARTIN CANTINE COMPANY, Saugerties, N. Y. Specialists in Coated Papers since 1888. New York Sales Office, 41 Park Row.

Cantine's

COATED PAPERS



Photograph by Disraeli

Courtesy Saks Fifth Avenue



Photograph by Disraeli

Courtesy Saks Fifth Avenue

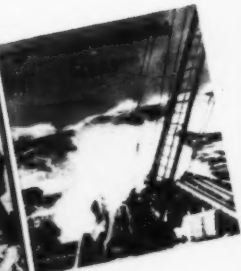
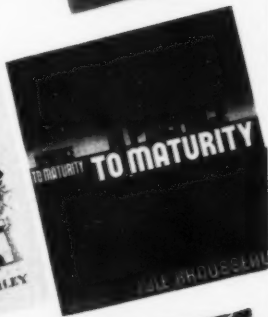
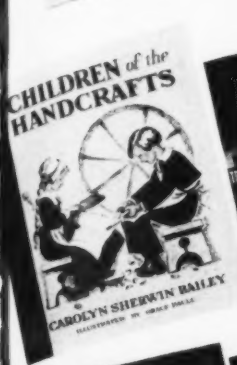
OFFSET LITHOGRAPHY

FOR BOOK
PUBLISHERS

REEHL
LITHO
CO.

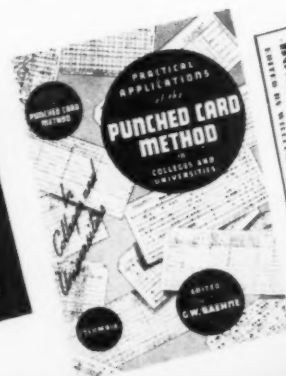
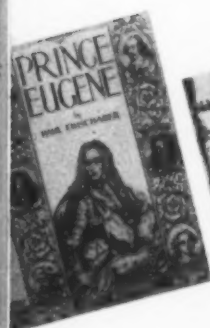
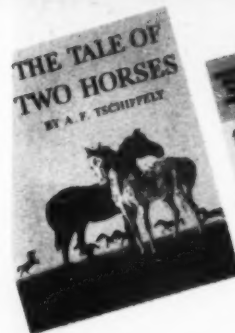


marinot





Book illustrations, often a severe production problem, find a natural medium in the offset lithography process. With practically no restrictions in the use of paper, splendid results may be obtained in halftone, line, or color illustrations through this process.



OFFSET LITHOGRAPHY
for
BOOK PUBLISHERS

*Its advantages, economical and artistic,
in the production of trade
and special books*

REEHL LITHO COMPANY
THIRTY-SEVEN EAST EIGHTEENTH STREET
NEW YORK

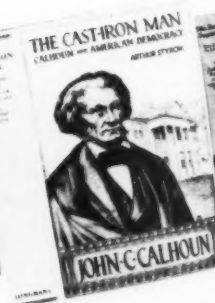


Offset Lithography *for* Book Publishers

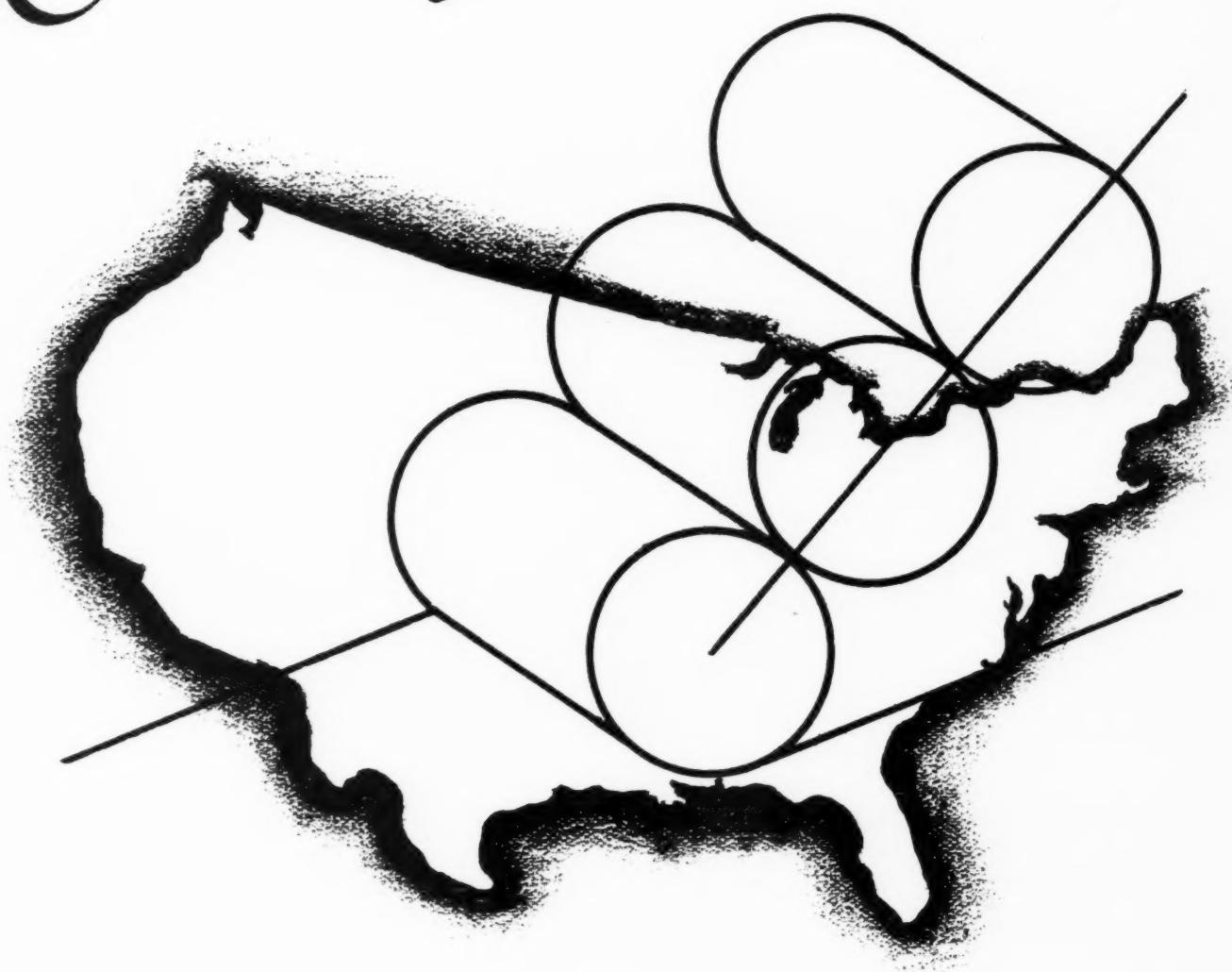
Offset lithography has opened many new paths to the designer and production man working with books. Colorful jackets that might often have been impractical in ordinary printing processes, are now economical and entirely practical with the use of offset lithography. Books, both in reprint and heavily pictorial editions, are produced with a minimum of expense through the use of the high speed, low cost offset process.

In our role as suppliers dealing almost exclusively with book publishers we have garnered much experience in the handling of publishers' printing problems. This experience together with intelligent cooperation is available to the book publishing industry through our representatives.

We are grateful to the Japan Paper Company for the paper, Munich White Laid, which they supplied for this insert. And to The Composing Room for setting the type.



Covering the Country



with **PLANOGRAPHY**

JOHN S. SWIFT CO., Inc.

New York · Chicago · St. Louis · Indianapolis



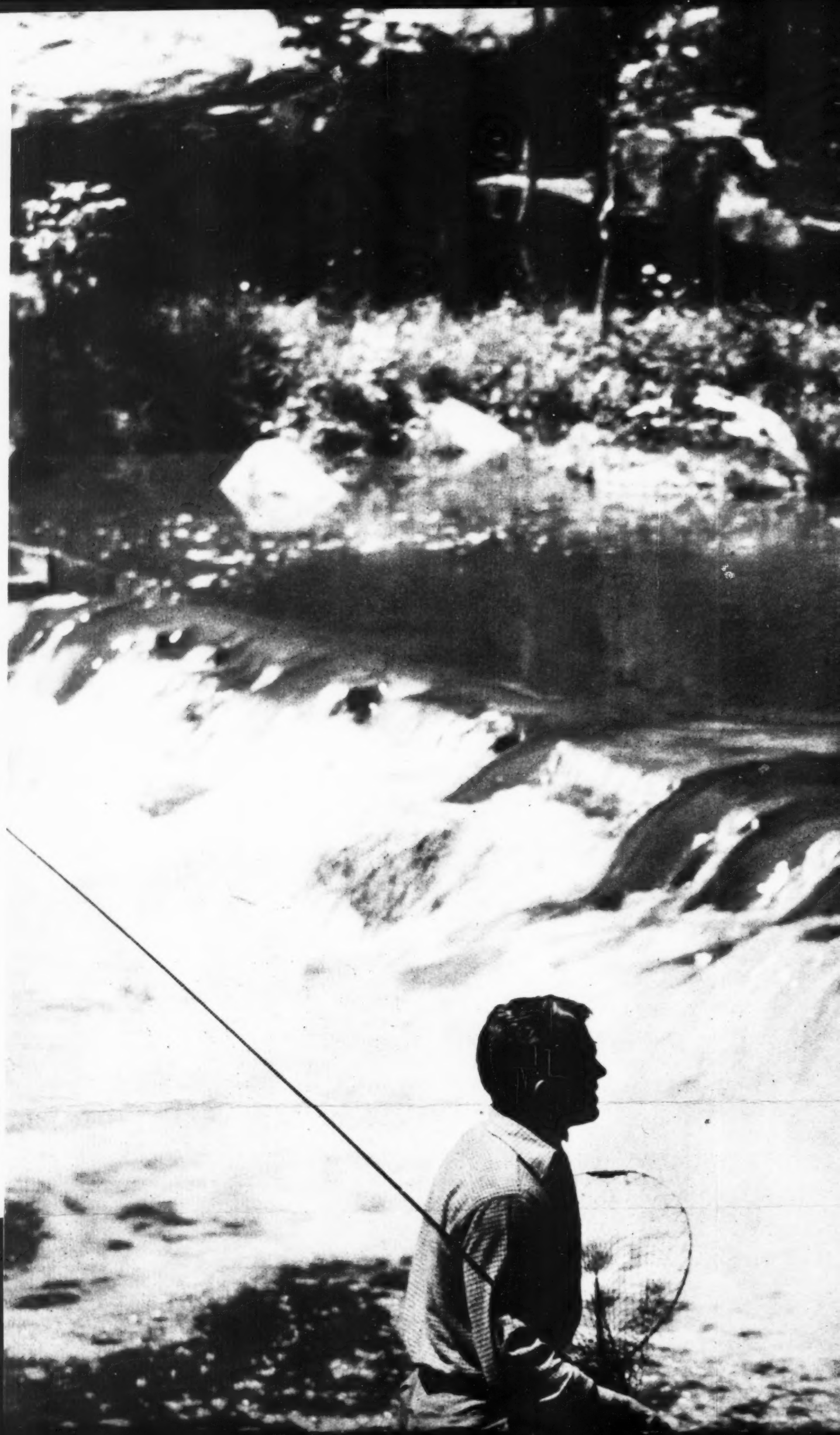
Planography

or PHOTO-LITHOGRAPHY is speedily achieving the tremendous popular expansion in the United States that it deserves. To meet this expansion, we have built up our organization to render complete and swift service to all parts of the country. From the creation of an idea to its perfect execution, all our resources are aimed to absorb the anxieties of the client, to promote his interests and to demonstrate the superiority of planography in its widening field of usefulness.

Send for our new 16 page book describing the last developments of planography and the complete service which is the watchword of

JOHN S. SWIFT CO., Inc.

New York • Chicago • St. Louis • Indianapolis







 **PLANOGR**



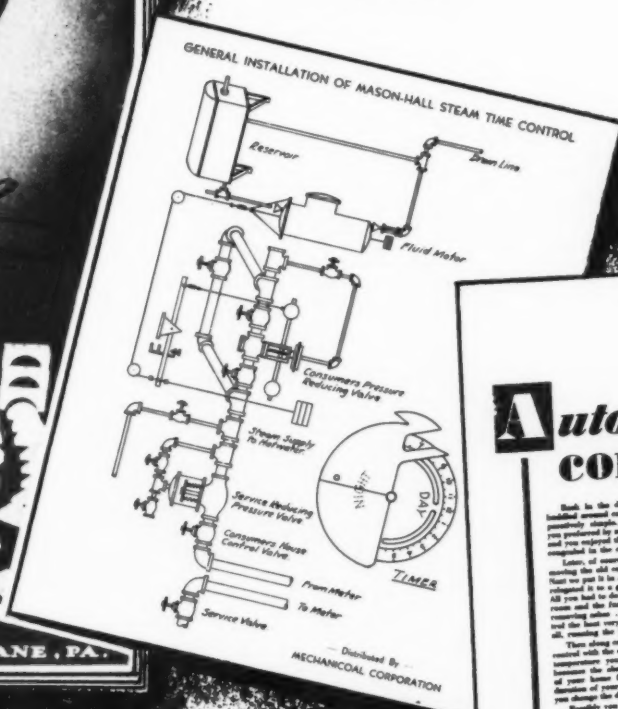
Courtesy of Horrocks - Ibbotson Co. - Utica.

RAPH

THE
MODERN WAY
TO PRINT



**House Organs
Insurance
Legal Briefs
Magazine Reprint
Posters
Reports
Sales Manuals
Sketches
Statistics
Tariffs**



**Enlargements
Reductions
Retouching
Plate Making
Presswork
Bindery**

JOHN S. SWIFT CO., Inc.
New York • Chicago • St. Louis • Indianapolis

rgans

efs

Reprints

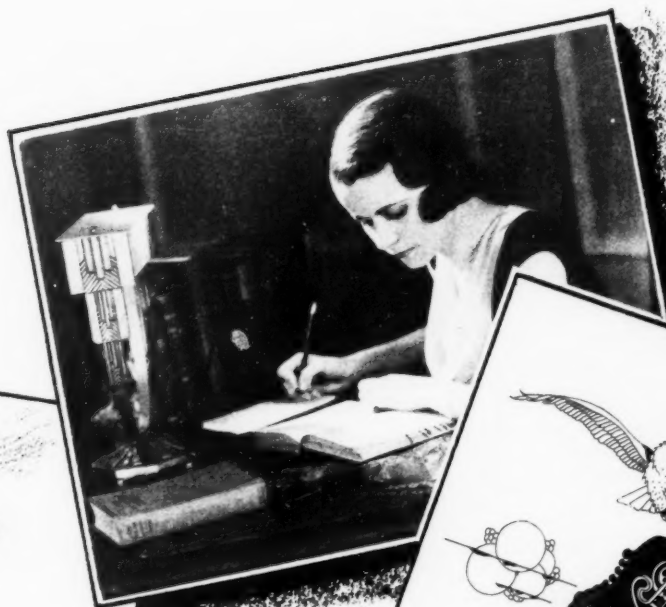
anuals

Planography

can do all these things
and many more for you.
Before you print, inquire
about **PLANOGRAPHY.**



Here at last the missing, which the other
... the lastly adopted.
When improvements continued largely to
it is to be understood that a long time
... called a perfect copy. And finally on
... that showed one for more adequate
... along between the characters in the lines
... your eye searching out, adjusting details
... on a light shift ... and you could see
... but it wasn't so simple. After
...
... think in your present house. But
... from a little did not the wall to the
... the temperature indicated on the dial



The Long Arms of **SWIFT** *Service*



COMplete modern photo-offset plants in New York, Chicago, St. Louis and Indianapolis, with competent representatives everywhere, bring all the advantages of planography to your doorstep wherever you are.

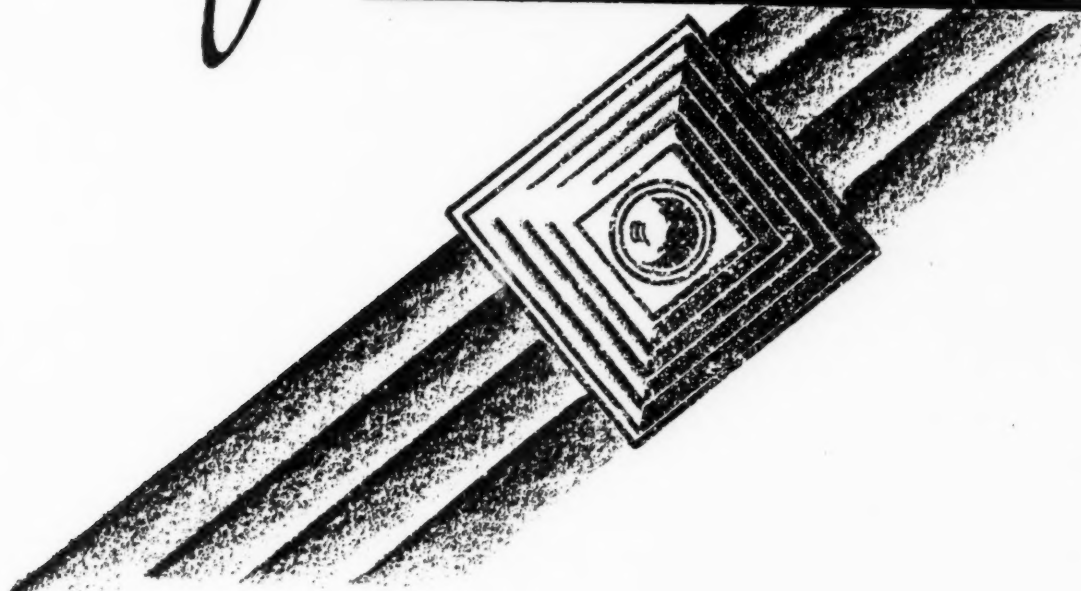
Open this insert to learn what planography can do for you, and what is being done for planography by

JOHN S. SWIFT CO., Inc.

IT **COSTS LESS**

TO

Planograph



JOHN S. SWIFT CO., Inc.

New York . . . 230 West 17th Street
Chicago . . . 328 S. Jefferson Street
St. Louis . . . 105 South 9th Street
Indianapolis . . 36 So. Pennsylvania St.

U. S. POSTAL INFORMATION

LETTERS

HAND WRITTEN *First Class*
 TYPEWRITTEN *First Class*
 Includes carbon or letter press copies
 HOOVEN LETTERS *First Class*
 Includes all letters reproduced by an
 automatic typewriter.

1. FIRST CLASS—LETTERS

RATE—*First class letters*

- 3 cents for each ounce or fraction when addressed for other than local delivery.
- 2 cents for each ounce or fraction when addressed for local delivery. Local delivery means delivery in the same Post Office district in which letters are mailed. (In New York City, this includes delivery only in Manhattan and the Bronx.)

ENVELOPES—*First class letters*
 Should be sealed.

STAMPS—*First class letters*

Postage for first class letters may be supplied in one of three ways:

1. By affixing stamps.
2. By the use of a postage meter machine.
See Par. 11, page 11 for further information about meter mail.
3. By the use of printed non-meter indicia.
See Par. 12, page 11 for further information about non-meter indicia.

FORM LETTERS

PRINTED *Third Class**
 MULTIGRAPHED *Third Class**
 MIMEOGRAPHED *Third Class**
 OTHER MECHANICAL PROCESSES *Third Class**
 (under conditions outlined in Par. 2-3)

*Where it is advisable to send these letters first class, of course this may be done.

2. THIRD CLASS—FORM LETTERS

Circulars (form letters) must be identical to be mailed regular third class, or bulk third class, with the following exceptions:

They may contain a written, typewritten, hand-stamped or printed:

1. Date.
2. Name of sender (including a hand signature).
3. Name of addressee (fill-in).
4. Corrections of mere typographical errors.

Consult your Postmaster before making corrections in handwriting or typewriting.

Circulars that are reproduced mechanically, and have insertions in writing or typing other than those described above, must be mailed at the first class rate.

If your form letters are reproductions of handwriting or typewriting, whether printed, multigraphed, mimeographed, or reproduced by some other mechanical process, they must be mailed in quantities of 20, or more, and deposited at a post office to be mailed third class. If printed or reproduced by a mechanical process, but not a reproduction of handwriting or typewriting, single pieces may be mailed third class in any postal receptacle.

RATE—*Regular third class*

1½c for each two ounces, or fraction.

ENVELOPES—*Regular third class*

Must not be sealed. The back flap may be tucked inside the envelope, or postage-saver envelopes may be used. See page 12 for further information about postage-saver envelopes.

STAMPS—*Regular third class*

Postage for third class mail may be supplied as follows:

1. By affixing stamps.
2. By affixing pre-cancelled stamps.
A permit must be obtained from your Postmaster for the use of pre-cancelled stamps.
3. By the use of a postage meter machine.
See Par. 11, page 11 for further information on the use of meter mail.
4. By the use of printed non-meter indicia.
See Par. 12, page 11 for further information about non-meter indicia.

ENCLOSURES—*Regular third class*

Printed return cards or envelopes, order blanks, or other printed matter may be enclosed with your form letters so long as the weight limit (8 ounces) is not exceeded.

3. BULK MAILING, THIRD CLASS — FORM LETTERS

If circulars (form letters) which meet all of the requirements outlined in the previous section on third class mail are mailed in quantities of 200, or more, or if the total weight of the mailing is 20 pounds, or more, they may be mailed at the special bulk rate, as provided by section 562 of the Postal Laws and Regulations.

In addition, however, the following requirements must be met:

1. A permit must be obtained from your local Postmaster for the use of this privilege.
2. Where there are 15, or more, pieces for one post office, the mailings for each must be tied together, and labeled accordingly. If less than 15 to any one post office, those for each state must be tied together, and labeled.
3. Mail sent under the bulk mailing privilege must be deposited at the Department or Section of your local Post Office where such mail is received.
4. A form known as a Statement of Mailing and supplied by the Postal Department must be filled out, and submitted with each mailing.

RATE—*Third class bulk mail*

12c per pound—but the postage may in no case be less than 1c for each piece of mail.

ENVELOPES—*Third class bulk mail*

Must not be sealed. The back flap may be tucked in, or postage-saver envelopes may be used. See page 12 for further information about postage-saver envelopes.

STAMPS—*Third class bulk mail*

Postage for bulk mailings, third class, may be supplied as follows:

1. By affixing pre-cancelled stamps.*
A permit must be obtained from your Postmaster for this purpose.
2. By the use of a postage meter machine.*
See Par. 11, page 11 for further information on the use of meter mail.
3. By the use of printed non-meter indicia.*
See Par. 12, page 11 for further information about non-meter indicia.

*When meter machine or non-meter indicia are used on bulk third class mail the wording, "Section 562 P. L. & R." must be printed directly above or below the stamp or printed indicia.

When pre-cancelled stamps are used, the wording "Section 562 P. L. & R." must be printed or hand-stamped directly above or below the pre-cancelled stamp.

NOTE:—Uncancelled stamps must not be used on mail sent under the bulk mailing privilege.

4. PRINTED MATTER

(Printed Circulars, Folders, Broadsides
Advertising Cards, Etc.)

Printed matter not having the nature of a personal correspondence may be mailed third class. Such matter may be mailed singly at any mail box or Post Office. There is a special rate for books or catalogs having 24 pages or more, which is covered in this outline under the heading, "Catalogs and Books."

RATE—Third class printed matter

1½¢ for each two ounces, or fraction.

Mailings exceeding 8 ounces in weight must be mailed fourth class (Parcel Post).

ENVELOPES—Third class printed matter

Must not be sealed. The back flap may be tucked inside, or postage-saver envelopes may be used. See page 12 for further information about postage-saver envelopes.

Packages of printed matter sent third class may not be sealed.

STAMPS—Third class matter

Postage for third class matter may be supplied as follows:

1. By affixing stamps.
2. By affixing pre-cancelled stamps.
A permit must be obtained from your Postmaster for the use of pre-cancelled stamps.
3. By the use of a postage meter machine.
See Par. 11, page 11 for further information on the use of meter mail.
4. By the use of printed non-meter indicia.
See Par. 12, page 11 for further information about non-meter indicia.
5. Pre-cancelled stamps may be used to seal the edges of a self-mailing booklet, folder, or folded card, provided the matter is not sealed against inspection.

5. BULK MAILING, THIRD CLASS—*Printed Matter*

The same conditions outlined in Par. 3, page 4, apply to bulk mailings of printed literature.

When self-mailers are mailed under the bulk mailing privilege, and pre-cancelled stamps are used to seal the edges, the wording, "Section 562 P. L. & R." must be printed or hand-stamped in the upper right-hand corner of the address side.

CATALOGS AND BOOKS

6. WITH LESS THAN 24 PAGES

All of the conditions and rates which apply to printed literature, covered in Par. 4 and 5, pages 5-6, apply to books and catalogs with less than 24 pages, including cover.

7. WITH 24 PAGES OR MORE, *Including Cover*

Printed catalogs and books with 24 pages, or more, may be mailed at a special rate. At least 22 of these pages must be printed. When figuring on the size of catalogs or books, it may sometimes be well to figure on increasing the size, in order to take advantage of this special rate. The saving in postage will often more than offset the additional cost of the increased size.

RATE—Third class printed catalogs and printed books—24 pages and over

1¢ for each two ounces or fraction, on each individually addressed piece or package. Catalogs or books weighing over 8 ounces must be mailed fourth class (Parcel Post).

ENVELOPES—Third class catalogs and books—24 pages and over

Catalogs or books with 24 pages or more may be enclosed in sealed packages if the following wording appears on the face of the envelope or wrapper:

"CONTENTS, BOOK — Postmaster: This parcel may be opened for postal inspection if necessary."

This inscription must be printed (cannot be written or hand stamped) on the label or wrapping of the package.

STAMPS—Third class printed catalogs and printed books—24 pages and over

Postage may be supplied as follows:

1. By affixing a stamp or stamps.
2. By affixing pre-cancelled stamps.
A permit must be obtained from your Postmaster for the use of pre-cancelled stamps.
3. By the use of a postage meter machine.
See Par. 11, page 11 for further information on the use of meter mail.
4. By the use of printed non-meter indicia.
See Par. 12, page 11 for further information about non-meter indicia.

ENCLOSURES — Third class printed catalogs and printed books—24 pages and over

The number and nature of enclosures with catalogs or books of 24 pages, or more, when mailed at the 1¢ rate, is limited to the following:

1. A single reply envelope, or post card, or both.
2. An order form.
3. A single loose printed circular not larger than a page of the book or catalog.
4. A price list under certain conditions.

The matter which appears on the reply envelope, post card, order form, or printed circular must relate exclusively to the book or catalog.

It would be well to consult with your Postmaster concerning any enclosures you intend to mail with books or catalogs at the special rate of 1¢ for each two ounces.

8. THIRD CLASS BULK MAILING—**PRINTED CATALOGS AND PRINTED BOOKS**

When mailing in quantities of 200, or more, or when the total weight of the mailing is 20 pounds, or more, they may be mailed under the third-class bulk mailing privilege if the following requirements are met:

1. A permit must be obtained from your local Postmaster for the use of this privilege.
2. Where there are 15, or more, pieces for one post office, those mailings for each must be tied together, and labeled accordingly. Where there are less than 15 mailings to a post office, those for each state should be tied together, and labeled accordingly.
3. Mail sent under the bulk mailing privilege must be deposited at the department or section of your local Post Office where such mail is received.
4. A statement of mailing supplied by the Postal Department must be filled out and submitted with each mailing.

RATE—Third Class Bulk Mailing—Printed catalogs and printed books—24 pages and over.

8c per pound, except that in no case may the postage be less than 1c a piece.

Catalogs and books weighing over 8 ounces must be mailed fourth class (Parcel Post).

ENVELOPES—Third Class Bulk Mailing—Printed catalogs and printed books—24 pages and over.

Envelopes or wrappers for printed catalogs or printed books with 24 pages or more may be sealed if they have the following printed on the face of the package:

"CONTENTS, Book or Catalog—Postmaster: This package may be opened for postal inspection if necessary."

STAMPS—Third Class Bulk Mailing—Printed catalogs and books—24 pages and over.

Postage for bulk mailings, third class, may be supplied as follows:

1. By affixing pre-cancelled stamps.*
A permit must be obtained from your Postmaster for this purpose.
2. By the use of a postage meter machine.*
See Par. 11, page 11 for further information on the use of meter mail.
3. By the use of printed non-meter indicia.*
See Par. 12, page 11 for further information about non-meter indicia.

*When meter machine or non-meter indicia are used on bulk third class mail the wording, "Section 562 P. L. & R." must be printed directly above or below the stamp or printed indicia. When pre-cancelled stamps are used, this wording must be printed or hand-stamped directly above or below the pre-cancelled stamp.

NOTE:—Uncancelled stamps must not be used on mail sent under the bulk mailing privilege.

9. POSTAL CARDS**(Government Postal Cards)**

Government postal cards (as distinguished from private post cards) are available in single and double form. The card is sold at the price of the stamp printed thereon. They are made in the following sizes:

- No. 5. 1c domestic single—3x5 in. Cost 1c
No. 8. 1c domestic single—3¼ x 5½ in. Cost 1c
No. 6. 1c domestic reply—3¼ x 5½ in.
(ea. side) Cost 2c

Government postal cards are also available in sheets for quantity printing. These sheets are made in the following sizes:

- No. 5. 1c single—2 cards wide—
9 cards long—18 cards per sheet
No. 6. 1c double—4 cards wide—
5 cards long—20 cards per sheet
No. 8. 1c single—4 cards wide—
10 cards long—40 cards per sheet

The cost is the same per card as explained above. When these sheets are cut up, the cards must be cut to standard size.

ADVERTISING

The back of the government postal card may contain writing, printing, or advertising matter. The left-hand third of the face of the card may also contain advertising. The right-hand two-thirds must be reserved for the address.

REDEMPTION

Government postal cards which have not been cancelled, but are printed on or spoiled, may be redeemed at your Post Office at 75% of their face value.

Government postal cards may not be used for dunning messages to creditors. There is a fine for using them for this purpose.

10. POST CARDS**(Private Mailing Cards)**

Post cards may be made of an unfolded piece of cardboard of a quality and weight substantially the same as the government postal card. They must conform to the following requirements of size in order to get the post card rate of postage:

Minimum size . . . 2¾ x 4 inches
Maximum size 3 9/16 x 5 9/16 inches

DOUBLE POST CARDS

Double, or reply, post cards, each portion of which conforms to the size requirements outlined above, may be mailed for 1c. Postage need not be affixed to the return card when it is mailed originally. Postage of 1c must be affixed when it is detached and mailed, unless it is a government reply card, when the postage will be collected when the reply is delivered to the original sender.*

*See Par. 14, page 13 for further information about reply cards.

Double post cards must be folded so the address on the return card does not appear on the outside. They may be fastened at the edges, but this is not required. Metal clips may not be used to fasten the edges of double post cards or other self-mailing matter. No enclosures may be inserted in double post cards.

ADVERTISING

The back of the card and the left half of the face may contain advertising. The right half of the face must be reserved for the address. The message may be either written or printed.

RATE

Both single and double post cards which conform to these sizes may be mailed for 1c.

STAMPS

Postage for private mailing cards, as described above, may be paid as follows:

1. By affixing stamp.
2. By the use of a postage meter machine.
See Par. 11, page 11 for further information on the use of meter mail.

Pre-cancelled stamps or non-meter indicia cannot be used on cards bearing the words, "Post Card" or "Private Mailing Card."

CARDS LARGER THAN 3 9/16 x 5 9/16

If entirely printed may be mailed at the third class rate for printed matter,* but they may not contain the words, "Post Card" or "Private Mailing Card."

*See Par. 4, page 5 for rates on third class printed matter.

If cards larger than this size contain handwriting, or if they contain the words, "Post Card" or "Private Mailing Card," they must be mailed at the first class rate—3c.

STAMPS

Postage for cards larger than 3 9/16 x 5 9/16 which do not bear the words, "Post Card" or "Private Mailing Card" may be supplied as follows:

1. By affixing stamps.
2. By affixing pre-cancelled stamps.
A permit must be obtained from your Postmaster for this purpose.
3. By the use of a postage meter machine.
See Par. 11, page 11 for further information on the use of meter mail.
4. By the use of printed non-meter indicia.
See Par. 12, page 11 for further information about non-meter indicia.

CARDS ENCLOSED IN ENVELOPES

If wholly or partially in writing, they must be Mailed first class—3c, whether sealed or unsealed. If entirely in printing, they may be mailed as third class printed matter, as outlined in Par. 4, page 5. If mailed in quantities of 200, or more, they may be mailed under the bulk mailing privilege, as outlined in Par. 5, page 6.

GENERAL POSTAL INFORMATION

11. METER MAIL

Postage meter machines may be used to print indicia instead of affixing postage stamps. The method of operation is that you take your meter to the Post Office, and pay for a given amount of postage. The Postmaster then sets up your meter for that amount of postage. The meter locks when the amount paid for is used up, and it is then necessary to repeat the operation. Additional postage may be bought before the meter locks, however.

Separate meters are available for different denominations, and some permit the changing of the amount applying to any mailing.

COLOR OF INDICIA

Where meter machines are used for first class mail, the indicia may be printed in red, or any other strong, contrasting color.

Where third or fourth class mail is used, the stamp may be printed in red only when the postage amounts to two cents or more. In such cases, however, red is not compulsory. On other third or fourth class mail, the stamp may be printed in any other color strong enough to contrast with the paper on which it is printed.

Where the meter is used on third class mail, on which the postage is less than two cents, the use of purple ink is desirable because of its association with the purple three cent stamp which is being used for first class mail.

When meter mail is used on third class bulk mailings, the wording, "Section 562 P. L. & R." must be printed above the meter stamp.

Whether you use meter mail is a question for you to decide after making a fair test of it on your own mailings. Arbitrary rules concerning direct mail are very dangerous. Too many successes in direct mail have been built on violations of generally accepted rules. We believe that any user of large quantities of advertising should make a fair, and carefully controlled test of meter mail, and then form his own conclusions.

12. NON-METER MAIL

A permit may be obtained from your Postmaster to use printed non-meter indicia instead of affixing postage stamps. This may be done on all classes of mail, but it is used on first class mail only in exceptional cases.

Permits for printed non-meter indicia issued after July 15th, 1932, are accompanied by a charge of \$10.00. Those issued previously were issued without charge, and will be continued without charge as long as they continue in force. Renewals after cancellation of a permit will require the payment of the \$10.00 charge.

The indicia may be printed on a printing press or on a machine for printing indicia which has no locking device.

The indicia must be printed in the upper right hand corner of the envelope, card or wrapper. The form of the indicia is prescribed by the postal authorities, and must be followed exactly. See your Postmaster for further details.

Matter mailed as non-meter mail must be deposited at your local post office. The amount of postage for the entire mailing must be paid in advance, and a form supplied by the post office must be filled out, giving the information called for. The usual practice is to leave a deposit at your post office, from which the postage for each mailing is deducted.

COLOR OF INDICIA

Indicia on matter on which the postage is two cents or more may be printed in red or any other strong contrasting color. Matter on which the postage is less than two cents may be printed in any color except red.

THIRD CLASS NON-METER MAIL

Regular third class non-meter mail must be mailed in quantities of 300 identical pieces or more.

BULK THIRD CLASS NON-METER MAIL

Matter which is mailed under the bulk mailing privilege may bear non-meter indicia when mailed in quantities of 200 identical pieces of 20 pounds or more. The wording "Section 562 P. L. & R." must be printed above "U. S. Postage" on the indicia on third class bulk mail. The amount of postage need not appear on the indicia used on third class bulk mail.

FOURTH CLASS NON-METER MAIL

Parcel post matter may bear non-meter indicia when mailed in quantities of 250 identical pieces or more.

13. ENVELOPES POSTAGE-SAVER TYPE

The postage-saver type envelope, with sealed flap and open end for postal inspection should be used for third class mail. The fact that the flap can be sealed tends to associate it with first class mail.

Many advertisers are now experimenting with third class mail by using postage-saver envelopes with sealed flaps, and affixing a two cent stamp. There is a feeling that this combination will get the same effect as first class mail because people will continue to look upon the red two cent stamp as first class mail. By doing this, you will be paying either $\frac{1}{2}$ c or 1c too much postage (depending on whether you would ordinarily send it regular third class mail or bulk), but if the returns are better than usual, the extra expenditure will be more than overcome. If you have not already tried this combination, it should be worth testing.

The aim for a quality appeal may be carried still further. Our suggestion for getting the effect of first class mail with third class postage is as follows:

1. Use an attractive letterhead on Atlantic Bond.
2. Get a good fill-in to match the letter as closely as possible.
3. Have the letters signed by hand.
4. Enclose the letters in Atlantic Bond postage-saver envelopes to match the letterheads.
5. Seal the back flap of the envelope.
6. Use an uncanceled two cent stamp, or a meter stamp printed in red.

WINDOW ENVELOPES

The transparent panel of a window envelope must run parallel with the length of the envelope. The window must not occupy any space within $1\frac{1}{8}$ inches from the top, nor within $\frac{3}{8}$ of an inch from the bottom or ends of the envelope.

The sender's name and complete address must be placed in the upper left-hand corner on the face of all window envelopes. It may not be placed on the back. The sender's name may be omitted if his post office box number and post office address are given. The name of a building will not be sufficient address.

Atlantic Bond window envelopes may be had to match your Atlantic Bond letterheads. The new Krystal Klear envelope has a particularly clear transparent window.

SPACE FOR ADDRESS

Not less than $3\frac{1}{2}$ inches of clear space must be left at the right end of all envelopes, folders or wrappers for the address and stamps.

14. BUSINESS REPLY CARDS AND ENVELOPES

Business reply cards must not be smaller than $2\frac{3}{4} \times 4$ inches, nor larger than $3\frac{9}{16} \times 5\frac{9}{16}$ inches. Either cards or envelopes may be printed in color, and two or more colors may be used if desired. The face of the card or envelope must be in accordance with the form suggested by the Post Office Department. They may be mailed out, or distributed in some other manner in any quantity. There is no minimum. Postage is collected from the original sender when the replies are delivered to him. Two cents will be collected for each reply card, and four cents for each reply envelope.

A permit must be obtained from your Postmaster for the use of business reply cards or envelopes, in accordance with Section 510, P. L. & R.

Where your letter or other literature aims at the securing of an order, or other reaction, a reply card or envelope should always be included. Whether these should be business reply cards or envelopes, or unstamped cards or envelopes, or stamped cards or envelopes will depend on the results you obtain from each method.

15. FORWARDING AND RETURN OF MAIL

If the addressee has moved to a different street address in the same post office, it does not constitute "forwarding" according to the post office rules, when the mail is delivered to his new address. Mail will be forwarded to the new address without charge. If the new address is in another post office district, the following rules for forwarding apply:

FORWARDING OF FIRST CLASS MAIL

Letters and other first class matter will be forwarded from one post office to another because of a change of address without charge. Postal cards and post cards (private mailing cards) are first class mail, and will be forwarded from one office to another.

FORWARDING OF THIRD AND FOURTH CLASS MAIL

Third and fourth class mail will not be forwarded from one post office to another without the payment of additional postage. It will be sent to a different street address in the same post office without charge when the addressee has moved to a new location in the same post office district.

GETTING NOTICE OF A CHANGE OF ADDRESS

If you want to be notified of any change of address, it may be arranged by having the following notice appear in the lower left-hand corner of the envelope or wrapper used to send third or fourth class mail:

"Postmaster: If addressee has removed, notify senders on form 3547, postage for which is guaranteed."

The Postmaster will then send you a card giving the new address. When this card is delivered to you, it will cost you 2c. This does not provide for the forwarding of the mail, if the new address is in another post office. If you want to do this, you will have to forward the necessary postage to the Postmaster who sent the notice.

16. RETURN OF FIRST CLASS MAIL

Letters and other first class matter with postage of 2c or over, which is undeliverable, will be returned to the sender without charge if the sender's address is shown on the face of the envelope or wrapper. Double postal cards and double post cards, which are undeliverable, and on which the return card has prepaid postage, will be returned to the sender without charge if his address appears on the card.

Single postal cards and post cards, and double post cards which have no postage on the return card, will be returned to the sender if his address appears on the card only when they are mailed for local delivery. If they are mailed for out-of-town delivery, they will not be returned without the payment of additional postage, and then only when they contain a notice that return postage is guaranteed on the face of the card.

17. PROOF SHEETS AND MANUSCRIPTS

Typewritten or handwritten manuscript, when accompanied by printed proofs of the same matter, may be mailed third class (fourth class if over 8 ounces). The proofs may contain corrections of typographical errors, as well as marginal instructions to the printer. Part of an article may be entirely re-written, if necessary for correction.

HANDBOOK OF PHOTO-LITHOGRAPHY

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|--|--------------------|------------------------------|---------------------------|------------------------|---|---------------------------------|---------------------------|---------------------------|----------------------------|----------------------------|-------------------------------------|-------------------------------------|
| | | | | | | Substance 25 x 38 - 60 | Substance 25 x 38 - 70 | Substance 25 x 38 - 80 | Substance 25 x 38 - 100 | Substance 25 x 38 - 120 | | |
| 3x6 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25 x 38 | 24 | 6 1/4 x 12 1/2 | 42 sheets | 5.04 | 5.88 | 6.72 | 8.4 | | 15 | 24 |
| | 8 | 25 x 38 | 12 | 12 1/2 x 12 1/2 | 84 sheets | 10.08 | 11.76 | 13.44 | 16.8 | | 15 | 24 |
| | 12 | 25 x 38 | 8 | 12 1/2 x 18 3/4 | 125 sheets | 15.00 | 17.5 | 20 | 25 | | 15 | 24 |
| | 16 | 25 x 38 | 6 | 12 1/2 x 25 | 167 sheets | 20.04 | 23.38 | 26.72 | 33.4 | | 15 | 24 |
| | 24 | 25 x 38 | 4 | 18 3/4 x 25 | 250 sheets | 30 | 35 | 40 | 50 | | 15 | 24 |
| | 32 | 29 x 52 | 4 | 25 x 25 | 250 sheets | 48 | 56 | 63.5 | | | 15 | 24 |
| | 64 | 29 x 52 | 2 | 25 x 50 | 500 sheets | 96 | 112 | 127 | | | 15 | 24 |
| 3 1/8 x 4 3/4 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 28 x 42 | 32 | 6 1/2 x 10 | 32 sheets | 4.74 | 5.57 | 6.34 | 7.93 | | 21 | 32 |
| | 8 | 28 x 42 | 16 | 10 x 13 | 63 sheets | 9.32 | 10.96 | 12.47 | 15.63 | | 21 | 32 |
| | 12 | 35 x 45 | 12 | 13 x 15 | 84 sheets | 16.8 | 19.48 | 22.34 | 27.88 | | 21 | 32 |
| | 16 | 28 x 42 | 8 | 13 x 20 | 125 sheets | 18.5 | 21.75 | 24.75 | 31 | | 21 | 32 |
| | 24 | 32 x 44 | 6 | 13 x 30 | 167 sheets | 29.7 | 34.74 | 39.75 | 49.43 | | 21 | 32 |
| | 32 | 28 x 42 | 4 | 20 x 26 | 250 sheets | 37 | 43.5 | 49.5 | 62 | | 21 | 32 |
| | 64 | 28 x 44 | 2 | 26 x 40 | 500 sheets | 78 | 91 | 104 | 130 | | 21 | 32 |
| 3 1/8 x 9 1/2 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 28 x 42 | 16 | 9 3/4 x 13 | 63 sheets | 9.32 | 10.96 | 12.47 | 15.63 | | 32 | 16 |
| | 8 | 28 x 42 | 8 | 13 x 19 1/2 | 125 sheets | 18.5 | 21.75 | 24.75 | 31 | | 32 | 16 |
| | 12 | 32 x 44 | 6 | 13 x 29 1/4 | 167 sheets | 29.7 | 34.74 | 39.75 | 49.43 | | 32 | 16 |
| | 16 | 28 x 42 | 4 | 19 1/2 x 26 | 250 sheets | 37 | 43.5 | 49.5 | 62 | | 32 | 16 |
| | 24 | 28 x 42 | 2 | 26 x 29 1/4 | 500 sheets | 74 | 87 | 99 | 124 | | 32 | 16 |
| | 32 | 28 x 42 | 2 | 26 x 39 | 500 sheets | 74 | 87 | 99 | 124 | | 32 | 16 |
| | | | | | | | | | | | | |
| 3 1/2 x 6 1/4 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 29 x 52 | 32 | 7 1/4 x 13 | 32 sheets | 6.15 | 7.06 | 7.94 | | | 15 | 18 |
| | 8 | 29 x 52 | 16 | 14 1/2 x 13 | 63 sheets | 12 | 14 | 15.75 | | | 15 | 18 |
| | 12 | 28 x 44 | 8 | 13 x 21 3/4 | 125 sheets | 19.5 | 22.75 | 26 | 32.5 | | 15 | 18 |
| | 16 | 29 x 52 | 8 | 14 1/2 x 26 | 125 sheets | 24 | 28 | 31.75 | | | 15 | 18 |
| | 24 | 28 x 44 | 4 | 21 3/4 x 26 | 250 sheets | 39 | 45.5 | 52 | 65 | | 15 | 18 |
| | 32 | 29 x 52 | 4 | 26 x 29 | 250 sheets | 48 | 56 | 63.5 | | | 15 | 18 |
| | 64 | 29 x 52 | 2 | 29 x 52 | 500 sheets | 96 | 112 | 127 | | | 15 | 18 |

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|--|--------------------|------------------------------|---------------------------|-------------------------------------|---|---------------------------------|---------------------------|---------------------------|----------------------------|----------------------------|-------------------------------------|-------------------------------------|
| | | | | | | Substance 25 x 38 - 60 | Substance 25 x 38 - 70 | Substance 25 x 38 - 80 | Substance 25 x 38 - 100 | Substance 25 x 38 - 120 | | |
| 3$\frac{3}{4}$ x 5$\frac{1}{8}$ $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 32 x 44 | 32 | 7 $\frac{3}{4}$ x 10 $\frac{3}{4}$ | 32 sheets | 5.7 | 6.7 | 7.6 | 9.5 | | 16 | 20 |
| | 8 | 32 x 44 | 16 | 15 $\frac{1}{2}$ x 10 $\frac{3}{4}$ | 63 sheets | 11.21 | 13.1 | 15.0 | 18.7 | | 16 | 20 |
| | 12 | 28 x 44 | 8 | 23 $\frac{1}{4}$ x 10 $\frac{3}{4}$ | 125 sheets | 19.5 | 22.75 | 26 | 32.5 | | 16 | 20 |
| | 16 | 32 x 44 | 8 | 15 $\frac{1}{2}$ x 21 $\frac{1}{2}$ | 125 sheets | 22.25 | 26 | 29.8 | 37 | | 16 | 20 |
| | 24 | 28 x 44 | 4 | 23 $\frac{1}{4}$ x 21 $\frac{1}{2}$ | 250 sheets | 39 | 45.5 | 52 | 65 | | 16 | 20 |
| | 32 | 32 x 44 | 4 | 21 $\frac{1}{2}$ x 31 | 250 sheets | 44.5 | 52 | 59.5 | 74 | | 16 | 20 |
| | 64 | 32 x 44 | 2 | 32 x 44 | 500 sheets | 89 | 104 | 119 | 148 | | 16 | 20 |
| 3$\frac{3}{4}$ x 6$\frac{7}{8}$ $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 32 x 44 | 24 | 7 $\frac{3}{4}$ x 14 $\frac{1}{4}$ | 42 sheets | 7.48 | 8.73 | 9.98 | 12.43 | | 12 | 15 |
| | 8 | 32 x 44 | 12 | 15 $\frac{1}{2}$ x 14 $\frac{1}{4}$ | 84 sheets | 14.94 | 17.46 | 19.96 | 24.86 | | 12 | 15 |
| | 12 | 35 x 45 | 8 | 15 $\frac{1}{2}$ x 21 $\frac{3}{8}$ | 125 sheets | 25 | 29 | 33.25 | 41.5 | | 12 | 15 |
| | 16 | 32 x 44 | 6 | 14 $\frac{1}{4}$ x 31 | 167 sheets | 29.7 | 34.74 | 39.75 | 49.43 | | 12 | 15 |
| | 24 | 35 x 45 | 4 | 21 $\frac{3}{8}$ x 31 | 250 sheets | 50 | 58 | 66.5 | 83 | | 12 | 15 |
| | 32 | 32 x 44 | 2 | 28 $\frac{1}{2}$ x 31 | 500 sheets | 89 | 104 | 119 | 148 | | 12 | 15 |
| | | | | | | | | | | | | |
| 4 x 5$\frac{1}{2}$ $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25 x 38 | 16 | 8 $\frac{1}{4}$ x 11 $\frac{1}{2}$ | 63 sheets | 7.5 | 8.82 | 10.08 | 12.6 | | 16 | 18 |
| | 8 | 25 x 38 | 8 | 11 $\frac{1}{2}$ x 16 $\frac{1}{2}$ | 125 sheets | 15 | 17.5 | 20 | 25 | | 16 | 18 |
| | 12 | 38 x 50 | 12 | 16 $\frac{1}{2}$ x 17 $\frac{1}{4}$ | 84 sheets | 20.16 | 23.52 | 26.88 | 33.6 | | 16 | 18 |
| | 16 | 25 x 38 | 4 | 16 $\frac{1}{2}$ x 23 | 250 sheets | 30 | 35 | 40 | 50 | | 16 | 18 |
| | 24 | 38 x 50 | 6 | 16 $\frac{1}{2}$ x 34 $\frac{1}{2}$ | 167 sheets | 40.08 | 46.76 | 53.34 | 66.8 | | 16 | 18 |
| | 32 | 25 x 38 | 2 | 23 x 33 | 500 sheets | 60 | 70 | 80 | 100 | | 16 | 18 |
| | 64 | 38 x 50 | 2 | 33 x 46 | 500 sheets | 120 | 140 | 160 | 200 | | 16 | 18 |
| 4 x 6 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25 x 38 | 18 | 8 $\frac{1}{4}$ x 12 $\frac{1}{2}$ | 56 sheets | 6.72 | 7.84 | 8.96 | 11.2 | | 12 | 18 |
| | 8 | 38 x 50 | 18 | 12 $\frac{1}{2}$ x 16 $\frac{1}{2}$ | 56 sheets | 13.44 | 15.68 | 17.92 | 22.4 | | 12 | 18 |
| | 12 | 38 x 50 | 12 | 16 $\frac{1}{2}$ x 18 $\frac{3}{4}$ | 84 sheets | 20.16 | 23.52 | 26.88 | 33.6 | | 12 | 18 |
| | 16 | 25 x 38 | 4 | 16 $\frac{1}{2}$ x 25 | 250 sheets | 30 | 35 | 40 | 50 | | 12 | 18 |
| | 24 | 38 x 50 | 6 | 16 $\frac{1}{2}$ x 37 $\frac{1}{2}$ | 167 sheets | 40.08 | 46.76 | 53.44 | 66.8 | | 12 | 18 |
| | 32 | 25 x 38 | 2 | 25 x 33 | 500 sheets | 60 | 70 | 80 | 100 | | 12 | 18 |
| | 64 | 38 x 50 | 2 | 33 x 50 | 500 sheets | 120 | 140 | 160 | 200 | | 12 | 18 |

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ESTIMATING PAPER QUANTITIES

| Trimmed Page Size | No. of Pages | Standard Size of Sheet | Number Out of Sheet | Press Sheet Size | Net Stock Requirements Per 1000 Pieces | Weight of Stock—per 1000 pieces | | | | | No. of Covers from 23 x 35 | No. of Covers from 26 x 40 |
|--|--------------------|------------------------------|---------------------------|------------------------------------|---|---------------------------------|---------------------------|---------------------------|----------------------------|----------------------------|-------------------------------------|-------------------------------------|
| | | | | | | Substance 25 x 38 - 60 | Substance 25 x 38 - 70 | Substance 25 x 38 - 80 | Substance 25 x 38 - 100 | Substance 25 x 38 - 120 | | |
| 4x7$\frac{1}{4}$ $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 35x45 | 24 | 8 $\frac{1}{4}$ x15 | 42 sheets | 8.4 | 9.74 | 11.17 | 13.94 | | 12 | 15 |
| | 8 | 35x45 | 12 | 15x16 $\frac{1}{2}$ | 84 sheets | 16.8 | 19.48 | 22.34 | 27.88 | | 12 | 15 |
| | 12 | 35x45 | 8 | 16 $\frac{1}{2}$ x22 $\frac{1}{2}$ | 125 sheets | 25 | 29 | 33.45 | 41.5 | | 12 | 15 |
| | 16 | 35x45 | 6 | 33x15 | 167 sheets | 33.4 | 38.74 | 44.42 | 55.44 | | 12 | 15 |
| | 24 | 35x45 | 4 | 22 $\frac{1}{2}$ x33 | 250 sheets | 50 | 58 | 66.5 | 83 | | 12 | 15 |
| | 32 | 32x44 | 2 | 30x33 | 500 sheets | 89 | 104 | 119 | 148 | | 12 | 15 |
| 4x9 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25x38 | 12 | 8 $\frac{1}{4}$ x18 $\frac{1}{2}$ | 84 sheets | 10.08 | 11.76 | 13.44 | 16.8 | | 8 | 12 |
| | 8 | 38x50 | 12 | 16 $\frac{1}{2}$ x18 $\frac{1}{2}$ | 84 sheets | 20.16 | 23.52 | 26.88 | 33.6 | | 8 | 12 |
| | 12 | 25x38 | 4 | 18 $\frac{1}{2}$ x24 $\frac{3}{4}$ | 250 sheets | 30 | 35 | 40 | 50 | | 8 | 12 |
| | 16 | 38x50 | 6 | 16 $\frac{1}{2}$ x37 | 167 sheets | 40.08 | 46.76 | 53.34 | 66.8 | | 8 | 12 |
| | 24 | 25x38 | 2 | 24 $\frac{3}{4}$ x37 | 500 sheets | 60 | 70 | 80 | 100 | | 8 | 12 |
| | 32 | 35x45 | 2 | 33x37 | 500 sheets | 100 | 116 | 133 | 166 | | 8 | 12 |
| 4$\frac{1}{2}$x6 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25x38 | 16 | 9 $\frac{1}{4}$ x12 $\frac{1}{2}$ | 63 sheets | 7.5 | 8.82 | 10.08 | 12.6 | | 10 | 16 |
| | 8 | 25x38 | 8 | 12 $\frac{1}{2}$ x18 $\frac{1}{2}$ | 125 sheets | 15 | 17.5 | 20 | 25 | | 10 | 16 |
| | 12 | 29x52 | 8 | 12 $\frac{1}{2}$ x27 $\frac{3}{4}$ | 125 sheets | 24 | 28 | 31.75 | | | 10 | 16 |
| | 16 | 25x38 | 4 | 18 $\frac{1}{2}$ x25 | 250 sheets | 30 | 35 | 40 | 50 | | 10 | 16 |
| | 24 | 29x52 | 4 | 25x27 $\frac{3}{4}$ | 250 sheets | 48 | 56 | 63.5 | | | 10 | 16 |
| | 32 | 25x38 | 2 | 25x38 | 500 sheets | 60 | 70 | 80 | 100 | | 10 | 16 |
| | 64 | 38x50 | 2 | 38x50 | 500 sheets | 120 | 140 | 160 | 200 | | 10 | 16 |
| 4$\frac{1}{2}$x8 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 38x50 | 24 | 9 $\frac{1}{4}$ x16 $\frac{1}{2}$ | 42 sheets | 10.08 | 11.76 | 13.44 | 16.8 | | 8 | 12 |
| | 8 | 38x50 | 12 | 16 $\frac{1}{2}$ x18 $\frac{1}{2}$ | 84 sheets | 20.16 | 23.52 | 26.88 | 33.6 | | 8 | 12 |
| | 12 | 38x50 | 8 | 18 $\frac{1}{2}$ x24 $\frac{3}{4}$ | 125 sheets | 30 | 35 | 40 | 50 | | 8 | 12 |
| | 16 | 38x50 | 6 | 16 $\frac{1}{2}$ x37 | 167 sheets | 40.08 | 46.76 | 53.34 | 66.8 | | 8 | 12 |
| | 24 | 38x50 | 4 | 24 $\frac{3}{4}$ x37 | 250 sheets | 60 | 70 | 80 | 100 | | 8 | 12 |
| | 32 | 35x45 | 2 | 33x37 | 500 sheets | 100 | 116 | 133 | 166 | | 8 | 12 |

HANDBOOK OF PHOTO-LITHOGRAPHY

ESTIMATING PAPER QUANTITIES

| Trimmed Page Size | No. of Pages | Standard Size of Sheet | Number Out of Sheet | Press Sheet Size | Net Stock Requirements Per 1000 Pieces | Weight of Stock—per 1000 pieces | | | | | No. of Covers from 23 x 35 | No. of Covers from 26 x 40 |
|--|--------------------|------------------------------|---------------------------|---|---|---------------------------------|---------------------------|---------------------------|----------------------------|----------------------------|-------------------------------------|-------------------------------------|
| | | | | | | Substance 25 x 38 - 60 | Substance 25 x 38 - 70 | Substance 25 x 38 - 80 | Substance 25 x 38 - 100 | Substance 25 x 38 - 120 | | |
| 4³/₄ x 6¹/₄ 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 28 x 42 | 16 | 9 ³ / ₄ x 13 | 63 sheets | 9.32 | 10.96 | 12.47 | 15.63 | | 12 | 16 |
| | 8 | 28 x 42 | 8 | 13 x 19 ¹ / ₂ | 125 sheets | 18.5 | 21.75 | 24.75 | 31 | | 12 | 16 |
| | 12 | 32 x 44 | 6 | 13 x 29 ¹ / ₄ | 167 sheets | 29.7 | 34.74 | 39.75 | 49.43 | | 12 | 16 |
| | 16 | 28 x 42 | 4 | 19 ¹ / ₂ x 26 | 250 sheets | 37 | 43.5 | 49.5 | 62 | | 12 | 16 |
| | 24 | 28 x 42 | 2 | 19 ¹ / ₂ x 39 | 500 sheets | 74 | 87 | 99 | 124 | | 12 | 16 |
| | 32 | 28 x 42 | 2 | 26 x 39 | 500 sheets | 74 | 87 | 99 | 124 | | 12 | 16 |
| 5 x 7 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 32 x 44 | 18 | 10 ¹ / ₄ x 14 ¹ / ₂ | 56 sheets | 9.97 | 11.65 | 13.33 | 15.98 | | 9 | 10 |
| | 8 | 32 x 44 | 8 | 14 ¹ / ₂ x 20 ¹ / ₂ | 125 sheets | 22.25 | 26 | 29.75 | 37 | | 9 | 10 |
| | 12 | 32 x 44 | 6 | 14 ¹ / ₂ x 30 ³ / ₄ | 167 sheets | 29.7 | 34.74 | 39.75 | 49.43 | | 9 | 10 |
| | 16 | 32 x 44 | 4 | 20 ¹ / ₂ x 29 | 250 sheets | 44.5 | 52 | 59.5 | 74 | | 9 | 10 |
| | 24 | 28 x 42 | 4 | 21 ³ / ₄ x 41 | 250 sheets | 37 | 43.5 | 49.5 | 62 | | 9 | 10 |
| | 32 | 32 x 44 | 2 | 29 x 41 | 500 sheets | 89 | 104 | 119 | 148 | | 9 | 10 |
| 5 x 8 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance or spoilage. | 4 | 35 x 45 | 16 | 10 ¹ / ₄ x 16 ¹ / ₂ | 63 sheets | 12.5 | 14.6 | 16.75 | 21 | | 8 | 8 |
| | 8 | 35 x 45 | 8 | 16 ¹ / ₂ x 20 ¹ / ₂ | 125 sheets | 25 | 29 | 33.25 | 41.5 | | 8 | 8 |
| | 12 | 28 x 42 | 4 | 20 ¹ / ₂ x 24 ³ / ₄ | 250 sheets | 37 | 43.5 | 49.5 | 62 | | 8 | 8 |
| | 16 | 35 x 45 | 4 | 22 ¹ / ₂ x 35 | 250 sheets | 50 | 58 | 66.5 | 83 | | 8 | 8 |
| | 24 | 28 x 42 | 2 | 24 ³ / ₄ x 41 | 500 sheets | 74 | 87 | 99 | 124 | | 8 | 8 |
| | 32 | 35 x 45 | 2 | 35 x 45 | 500 sheets | 100 | 116 | 133 | 166 | | 8 | 8 |
| 5¹/₂ x 7¹/₂ 1/8 inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 35 x 45 | 16 | 11 ¹ / ₄ x 15 ¹ / ₂ | 63 sheets | 12.6 | 14.62 | 16.76 | 20.92 | | 8 | 10 |
| | 8 | 35 x 45 | 8 | 15 ¹ / ₂ x 22 ¹ / ₂ | 125 sheets | 25 | 29 | 33.25 | 41.5 | | 8 | 10 |
| | 12 | 38 x 50 | 6 | 15 ¹ / ₂ x 33 ³ / ₄ | 167 sheets | 40.08 | 46.76 | 53.44 | 66.8 | | 8 | 10 |
| | 16 | 35 x 45 | 4 | 22 ¹ / ₂ x 35 | 250 sheets | 50 | 58 | 66.5 | 83 | | 8 | 10 |
| | 24 | 32 x 44 | 2 | 31 x 33 ³ / ₄ | 500 sheets | 89 | 104 | 119 | 148 | | 8 | 10 |
| | 32 | 35 x 45 | 2 | 35 x 45 | 500 sheets | 100 | 116 | 133 | 166 | | 8 | 10 |

HANDBOOK OF PHOTO-LITHOGRAPHY

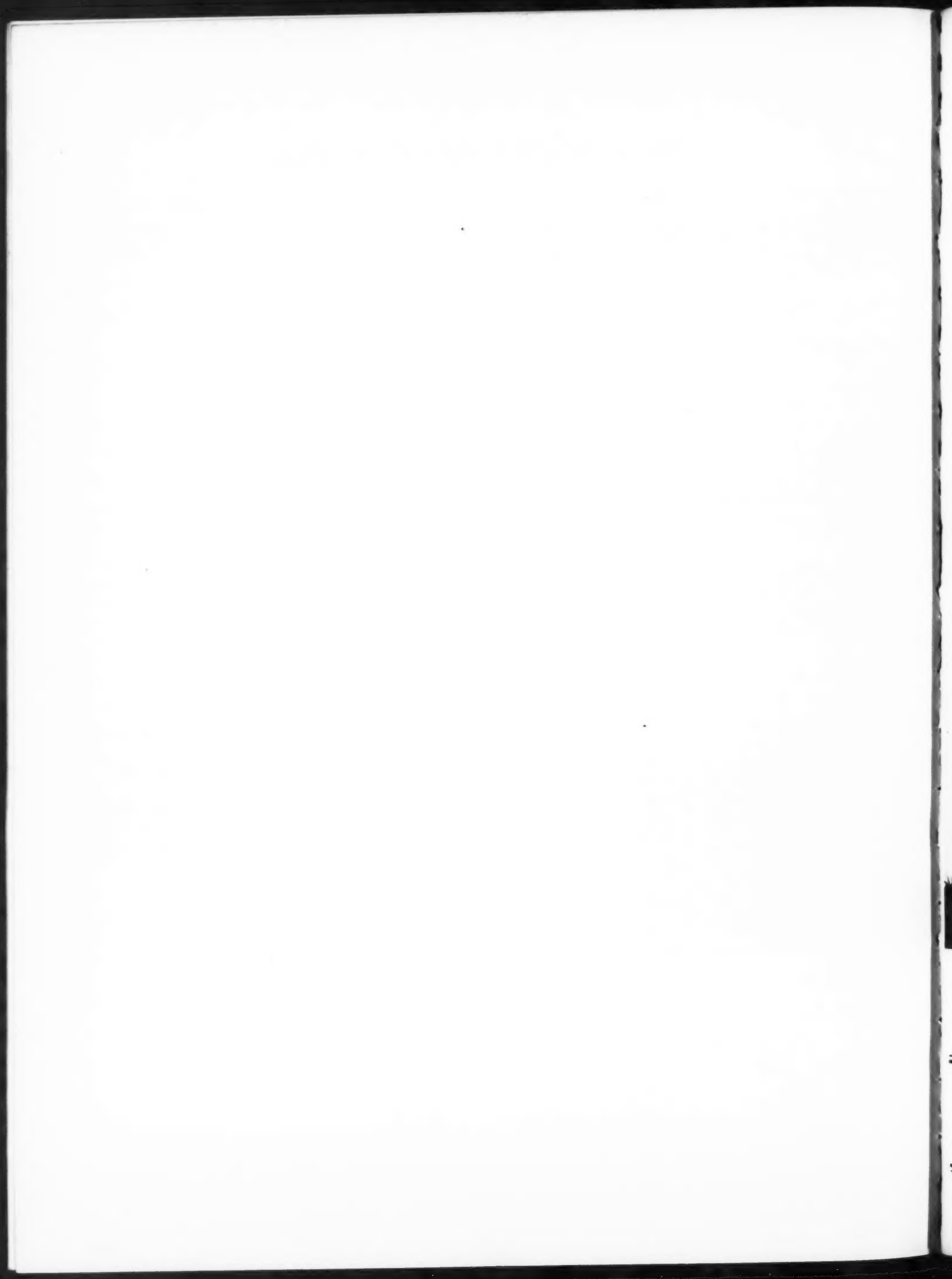
ESTIMATING PAPER QUANTITIES

| Trimmed Page Size | No. of Pages | Standard Size of Sheet | Number Out of Sheet | Press Sheet Size | Net Stock Requirements Per 1000 Pieces | Weight of Stock—per 1000 pieces | | | | | No. of Covers from 23 x 35 | No. of Covers from 26 x 40 |
|--|--------------------|------------------------------|---------------------------|------------------------|---|---------------------------------|---------------------------|---------------------------|----------------------------|----------------------------|-------------------------------------|-------------------------------------|
| | | | | | | Substance 25 x 38 - 60 | Substance 25 x 38 - 70 | Substance 25 x 38 - 80 | Substance 25 x 38 - 100 | Substance 25 x 38 - 120 | | |
| 5½ x 8½ ⅛ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 35 x 45 | 16 | 11¼ x 17½ | 63 sheets | 12.5 | 14.6 | 16.75 | 21 | | 8 | 8 |
| | 8 | 35 x 45 | 8 | 17½ x 22½ | 125 sheets | 25 | 29 | 33.25 | 41.5 | | 8 | 8 |
| | 12 | 29 x 52 | 4 | 22½ x 26¼ | 250 sheets | 48 | 56 | 63.5 | | | 8 | 8 |
| | 16 | 35 x 45 | 4 | 22½ x 35 | 250 sheets | 50 | 58 | 66.5 | 83 | | 8 | 8 |
| | 24 | 35 x 45 | 2 | 26¼ x 45 | 500 sheets | 100 | 116 | 133 | 166 | | 8 | 8 |
| | 32 | 35 x 45 | 2 | 35 x 45 | 500 sheets | 100 | 116 | 133 | 166 | | 8 | 8 |
| 6x9 ⅛ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25 x 38 | 8 | 12½ x 19 | 125 sheets | 15 | 17.5 | 20 | 25 | 30 | 4 | 8 |
| | 8 | 25 x 38 | 4 | 19 x 25 | 250 sheets | 30 | 35 | 40 | 50 | 60 | 4 | 8 |
| | 12 | 29 x 52 | 4 | 26 x 29 | 250 sheets | 48 | 56 | 63.5 | | | 4 | 8 |
| | 16 | 25 x 38 | 2 | 25 x 38 | 500 sheets | 60 | 70 | 80 | 100 | 120 | 4 | 8 |
| | 24 | 29 x 52 | 2 | 29 x 52 | 500 sheets | 96 | 112 | 126 | | | 4 | 8 |
| | 32 | 38 x 50 | 2 | 38 x 50 | 500 sheets | 120 | 140 | 160 | 200 | 240 | 4 | 8 |
| 7x10 ⅛ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 32 x 44 | 8 | 16 x 22 | 125 sheets | 22.25 | 26 | 29.75 | 37 | | 4 | 5 |
| | 8 | 32 x 44 | 4 | 22 x 32 | 250 sheets | 44.5 | 52 | 59.5 | 74 | | 4 | 5 |
| | 12 | 28 x 44 | 2 | 20½ x 44 | 250 sheets | 39 | 45.5 | 52 | 65 | | 4 | 5 |
| | 16 | 32 x 44 | 2 | 32 x 44 | 500 sheets | 89 | 104 | 119 | 148 | | 4 | 5 |
| | | | | | | | | | | | | |
| 7½ x 10 ⅛ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 32 x 44 | 8 | 16 x 22 | 125 sheets | 22.25 | 26 | 29.75 | 37 | | 4 | 4 |
| | 8 | 32 x 44 | 4 | 22 x 32 | 250 sheets | 44.5 | 52 | 59.5 | 74 | | 4 | 4 |
| | 12 | 32 x 44 | 2 | 32 x 32 | 500 sheets | 89 | 104 | 119 | 148 | | 4 | 4 |
| | 16 | 32 x 44 | 2 | 32 x 44 | 500 sheets | 89 | 104 | 119 | 148 | | 4 | 4 |
| | | | | | | | | | | | | |

HANDBOOK OF PHOTO-LITHOGRAPHY

ESTIMATING PAPER QUANTITIES

| Trimmed Page Size | No. of Pages | Standard Size of Sheet | Number Out of Sheet | Press Sheet Size | Net Stock Requirements Per 1000 Pieces | Weight of Stock—per 1000 pieces | | | | | No. of Covers from 23 x 35 | No. of Covers from 26 x 40 |
|---|--------------------|------------------------------|---------------------------|------------------------------------|---|---------------------------------|---------------------------|---------------------------|----------------------------|----------------------------|-------------------------------------|-------------------------------------|
| | | | | | | Substance 25 x 38 - 60 | Substance 25 x 38 - 70 | Substance 25 x 38 - 80 | Substance 25 x 38 - 100 | Substance 25 x 38 - 120 | | |
| 7$\frac{3}{4}$x10$\frac{5}{8}$ $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 32x44 | 8 | 16x22 | 125 sheets | 22.25 | 26 | 29.75 | 37 | | 4 | 4 |
| | 8 | 32x44 | 4 | 22x32 | 250 sheets | 44.5 | 52 | 59.5 | 74 | | 4 | 4 |
| | 12 | 32x44 | 2 | 32x33 | 500 sheets | 89 | 104 | 119 | 148 | | 4 | 4 |
| | 16 | 32x44 | 2 | 32x44 | 500 sheets | 89 | 104 | 119 | 148 | | 4 | 4 |
| | | | | | | | | | | | | |
| 8x10 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 35x45 | 8 | 17 $\frac{1}{2}$ x22 $\frac{1}{2}$ | 125 sheets | 25 | 29 | 33.25 | 41.5 | | 4 | 4 |
| | 8 | 35x45 | 4 | 22 $\frac{1}{2}$ x35 | 250 sheets | 50 | 58 | 66.5 | 83 | | 4 | 4 |
| | 12 | 32x44 | 2 | 32x33 | 500 sheets | 89 | 104 | 119 | 148 | | 4 | 4 |
| | 16 | 35x45 | 2 | 35x45 | 500 sheets | 100 | 116 | 133 | 166 | | 4 | 4 |
| | | | | | | | | | | | | |
| 8$\frac{1}{2}$x11 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 35x45 | 8 | 17 $\frac{1}{2}$ x22 $\frac{1}{2}$ | 125 sheets | 25 | 29 | 33.25 | 41.5 | | 4 | 4 |
| | 8 | 35x45 | 4 | 22 $\frac{1}{2}$ x35 | 250 sheets | 50 | 58 | 66.5 | 83 | | 4 | 4 |
| | 12 | 35x45 | 2 | 35x35 | 500 sheets | 100 | 116 | 133 | 166 | | 4 | 4 |
| | 16 | 35x45 | 2 | 35x45 | 500 sheets | 100 | 116 | 133 | 166 | | 4 | 4 |
| | | | | | | | | | | | | |
| 9x12 $\frac{1}{8}$ inch allow- ance for trim on top, side and bottom. Presssheet size work and turn or tumble. No allowance for spoilage. | 4 | 25x38 | 4 | 19x25 | 250 sheets | 30 | 35 | 40 | 50 | 60 | 2 | 4 |
| | 8 | 25x38 | 2 | 25x38 | 500 sheets | 60 | 70 | 80 | 100 | 120 | 2 | 4 |
| | 12 | 38x50 | 2 | 36 $\frac{1}{2}$ x36 $\frac{3}{4}$ | 500 sheets | 120 | 140 | 160 | 200 | 240 | 2 | 4 |
| | 16 | 38x50 | 2 | 38x50 | 500 sheets | 120 | 140 | 160 | 200 | 240 | 2 | 4 |
| | | | | | | | | | | | | |



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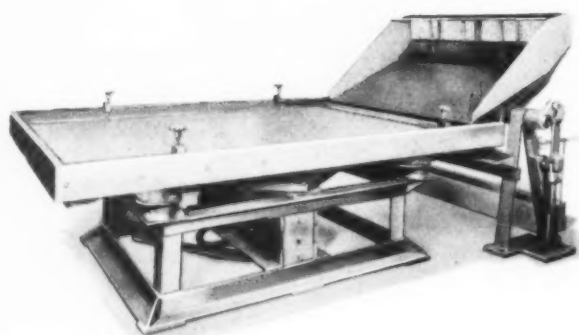
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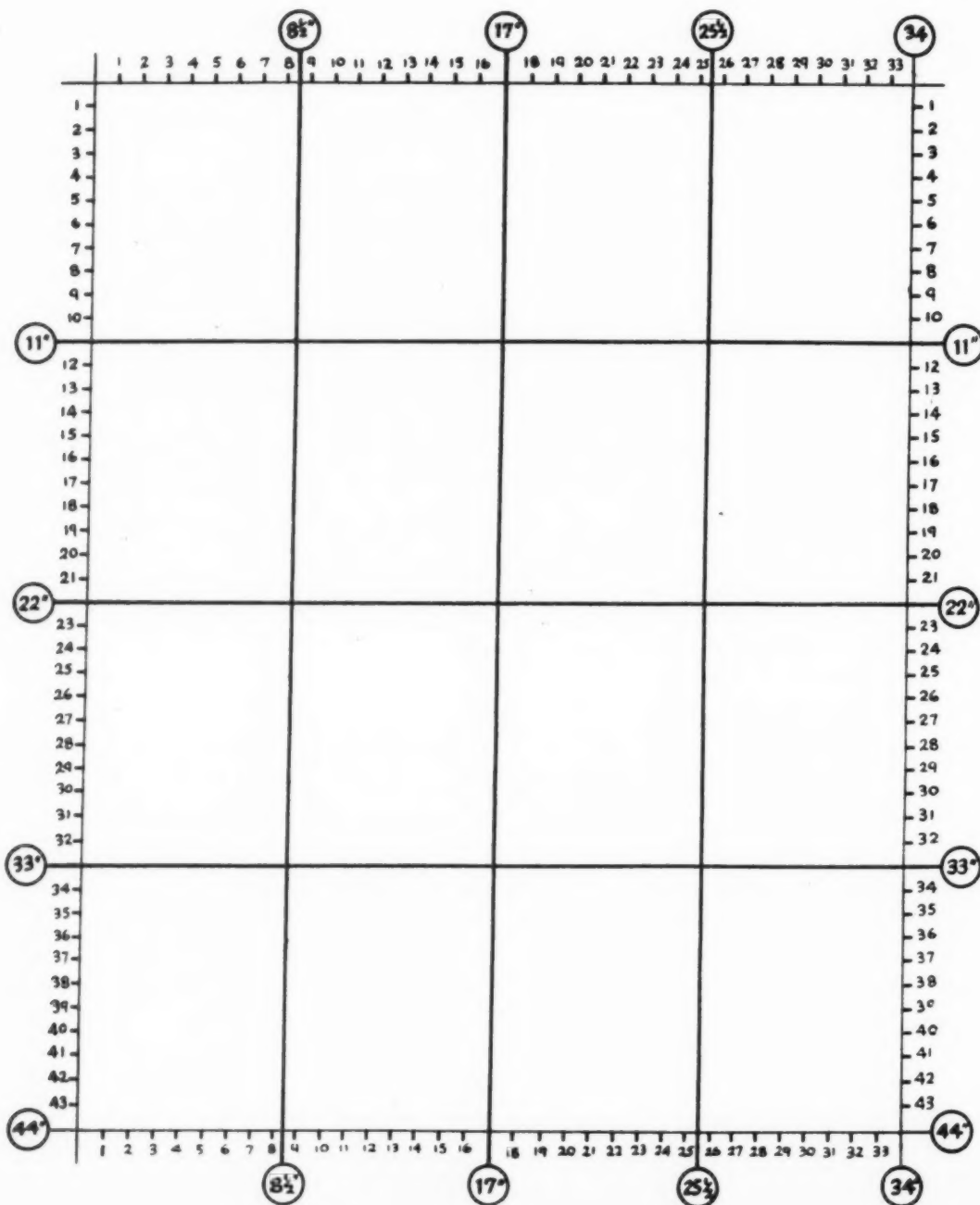
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To enable buyers of photo-lithography to know immediately how much a given job, to be run in combination, will cost, we present the chart below, which shows how a form, 34 x 44 inches is broken up into $8\frac{1}{2}$ x 11 inch units. The buyer may utilize any portion of the large form that he desires. His costs will be based on the number of $8\frac{1}{2}$ x 11

units he requires. For instance, if he has a mailing piece that measures 19 x 25 inches, he requires six $8\frac{1}{2}$ x 11 units, and his cost is based on this portion of the form. In estimating costs, the buyer should find out from his producer what the charge is for an $8\frac{1}{2}$ x 11 unit run in combination, (indicating whether the copy is line or halftone) and figure accordingly.

Combination run charges generally cover the actual production of the finished piece including paper. Folding, binding and stitching are, of course, additional charges.



30 Years of Binding Experience

• Samuel Goodman under whose supervision the Hamilton Bindery operates has been a practical binder for the past 30 years. He knows his job and does it well. Surrounding him is a crew of expert bindery craftsmen who give their undivided attention to jobs whether they are small or large, simple or difficult.

• Hamilton Bindery did not just happen by merely incorporating a name. It was brought about by the splendid service and workmanship it has rendered to printers and publishers for the past 20 years. Today it stands as one of the leading binderies operating in New York City. . . . Modern equipment, energetic, efficient and with a willingness to cooperate, at the same speed and convenience, as though you were running the bindery in connection with your own plant.

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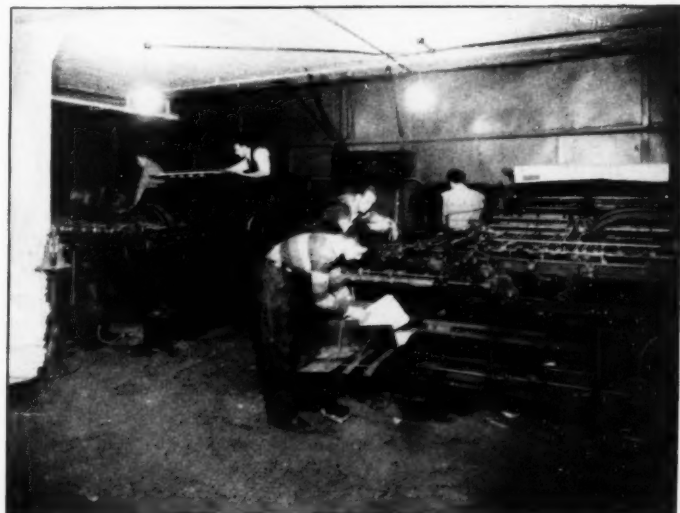
(Continued on Following Page)



Reproduced here are several views of production scenes in the Hamilton plant. Latest type equipment and seasoned personnel feature the binder's facilities.



All branches of binding and folding are included in the scope of this modern, efficient organization. Speed and economy are also important attributes.



30 Years of Binding Experience

(Continued from Preceding Page)

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